GN
667.3
.R63
H25

R
REFERENCE

Ruatepupuke

A Maori Meeting House

Arapata Hakiwai
and John Terrell

THE FIELD MUSEUM CENTENNIAL COLLECTION

SHOUT
SHARE
IT

THE FIELD MUSEUM LIBRARY
3 5711 00016 9376

Digitized by the Internet Archive
in 2019 with funding from
Field Museum of Natural History Library

https://archive.org/details/ruatepupukemaori00chic

Ref.
GN
667.3
.A63
H25

Ruatepupuke

A Maori Meeting House

Arapata Hakiwai
and John Terrell

THE FIELD MUSEUM CENTENNIAL COLLECTION

ANTHROPOLOGY BOTANY
Library of
CHICAGO NATURAL HISTORY MUSEUM
FOUNDED 1893
GEOLOGY ZOOLOGY
C.F. GRONEMANN 1940

Ko Marotiri te Maunga

Ko Mangahauini te Awa

Ko Ruatepupuke te tipuna whare

Ko te Whanau-a-Ruataupare te iwi

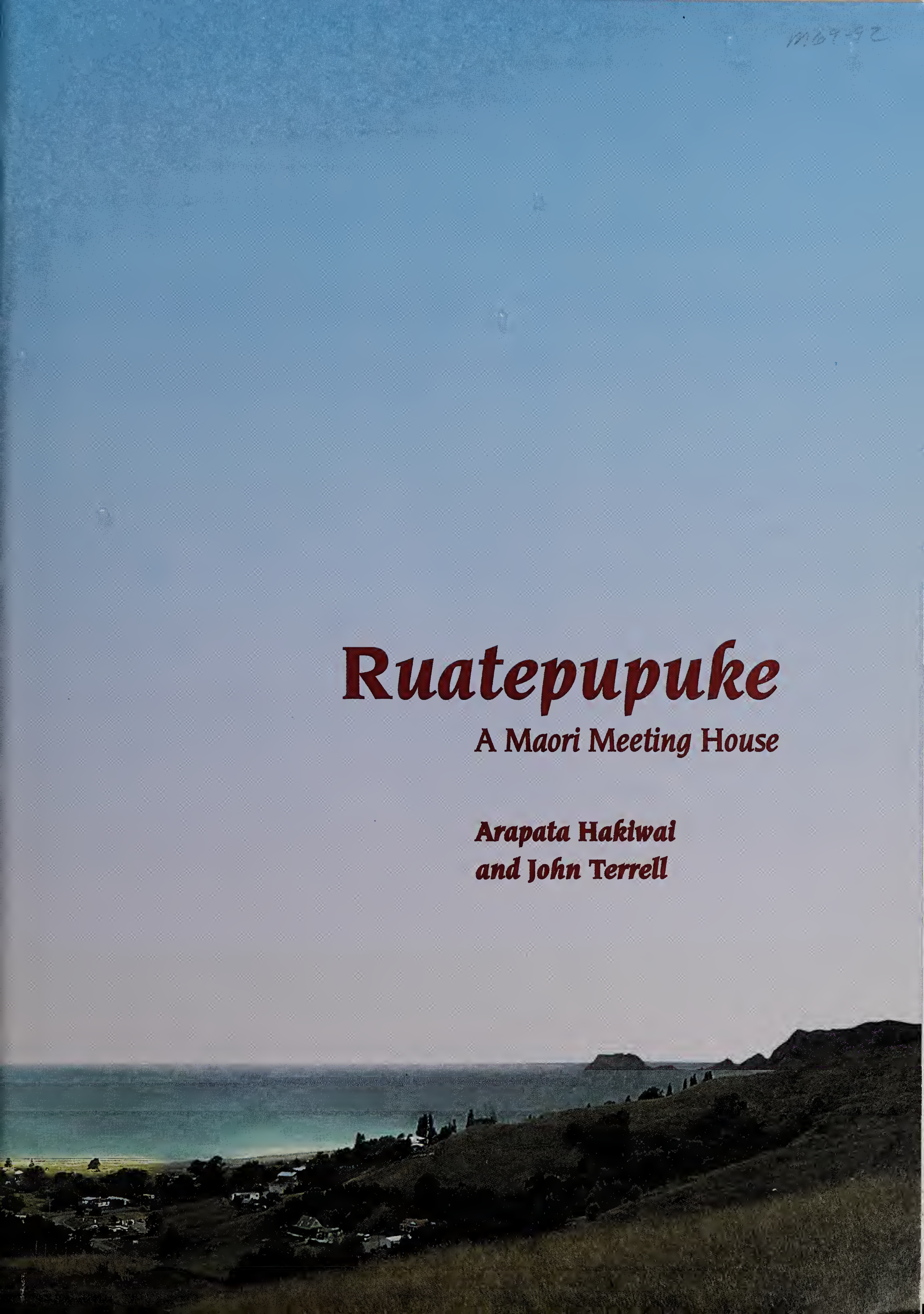
Marotiri is our ancestral mountain

Mangahauini is our river and spring of life

Ruatepupuke is our ancestral meeting house

We are the many descendants
of our chieftainess Ruataupare.

M67-92



Ruatepupuke

A Maori Meeting House

Arapata Hakiwai
and John Terrell

Ref.
GN
667.3
.A63
H25

Ruatepupuke
A Maori Meeting House

Editor: Ron Dorfman

Text: Arapata Hakiwai, John Terrell, Phil Aspinall

Design Consultant: Hayward Blake & Co.

Photo Research: Nina Cummings

Editorial Assistant: Steven Weingartner

On the Cover: The gable mask of Ruatepupuke II. Photograph by Diane Alexander White

Frontispiece: Composite panoramic view of Tokomaru Bay. Photographs by Jill Carlyle

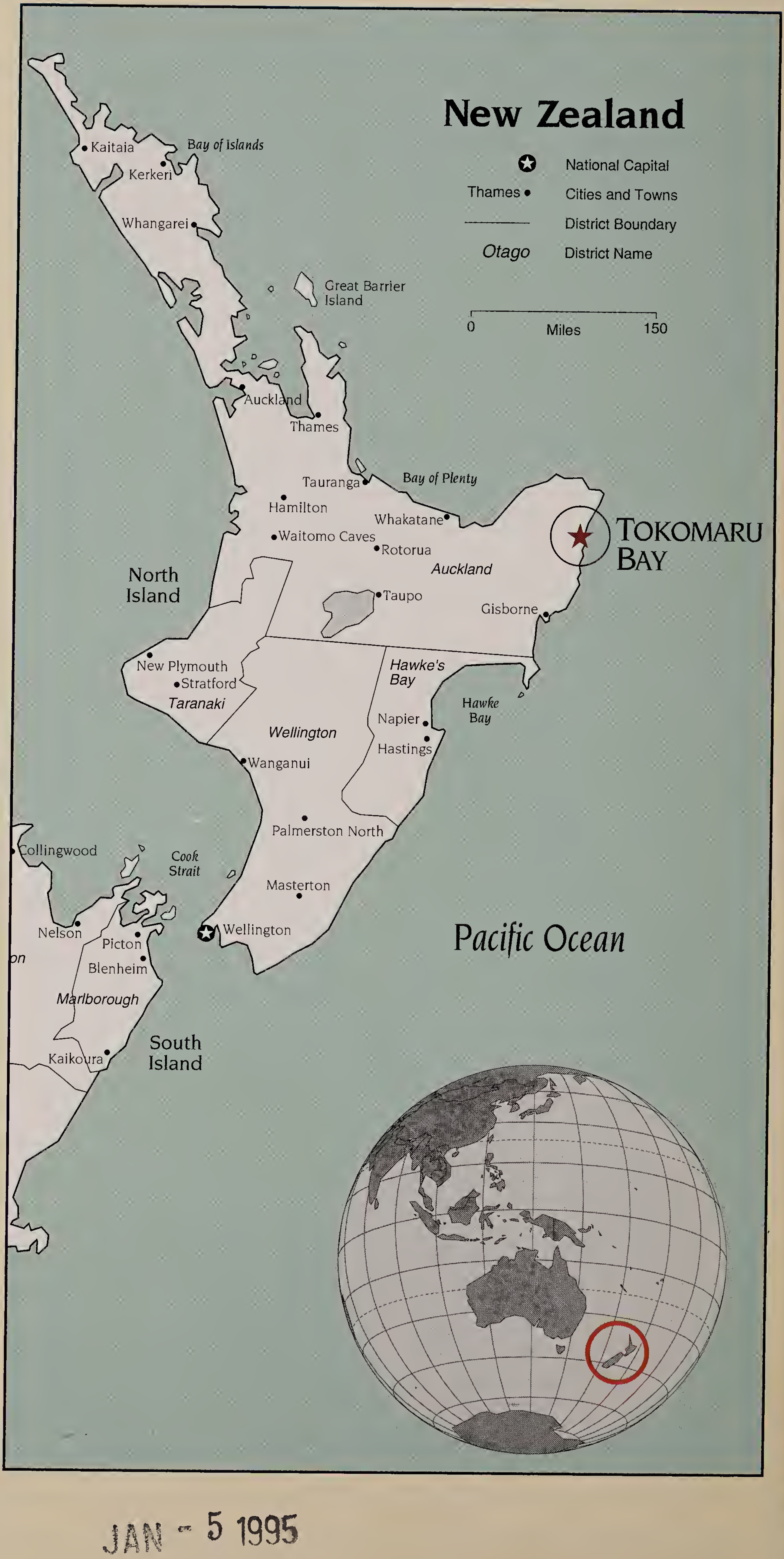
Graphic Services: Innovative Publishing & Graphics

Printing and Binding: Rochelle Printing Co., Inc.

The Field Museum
Exploring
The Earth And Its
People

ISBN: 0-914868-16-0
Copyright © 1994
The Field Museum
Chicago, Illinois 60605
All rights reserved

Printed on recycled paper


New Zealand
National Capital
Thames •
Cities and Towns
District Boundary
Otago
District Name
0
Miles
150
Kaitaia
Bay of Islands
Kerkeri
Whangarei
Great Barrier Island
Auckland
Thames
Tauranga
Bay of Plenty
Hamilton
Whakatane
Waitomo Caves
Rotorua
TOKOMARU BAY
Auckland
North Island
Taupo
Gisborne
New Plymouth
Stratford
Taranaki
Hawke's Bay
Hawke Bay
Napier
Hastings
Wellington
Wanganui
Palmerston North
Collingwood
Cook Strait
Masterton
Nelson
Picton
Wellington
Pacific Ocean
Blenheim
Marlborough
Kaikoura
South Island

27812
232083

JAN - 5 1995

Ruatepupuke

A Maori Meeting House

iv **Preface**

1 **He Turangawaewae: A Place to Stand**

10 **The History of Ruatepupuke II**

- 12 Meeting Houses of Tokomaru Bay
- 14 The Opening Ceremony
- 16 Whariki: Floor Mats
- 20 A New Thread is Woven
- 22 Pounamu: The Greenstone

23 **The Meeting House**

32 **On the Marae**

34 **Renovation and Rededication**

- 36 The Dawn Ceremony
- 38 Te Kawa o Ruatepupuke II: The Protocols

39 **The Legend of Ruatepupuke**

45 **Kaumatua: Portraits of the Elders**

51 **A Glossary of Maori Words and Suggestions for Further Reading**

The staff and contributors to the exhibit
are listed on the inside back cover

Preface

Ruatepupuke has been in my memory since my early childhood. I well remember my grandmother saying that the first Ruatepupuke was buried somewhere at the mouth of the Mangahauini stream, but no one seemed to know exactly where. Then there was Ruatepupuke II, which was sold by the owner, Mokena Romio Babbington, in the late 1800s. Grandmother mentioned that she had heard that a great celebration had been held at its opening.

Jill Carlyle

With the restoration of Ruatepupuke II, our ancestral meeting house, the people of the Field Museum have created an ongoing and exciting relationship with the people of Tokomaru Bay. The many long hours devoted to making the new tukutuku panels and discussing the protocols for Ruatepupuke's restoration have been both rewarding and enjoyable.

Although there are some here who have shown little interest in this project and others who have felt that the house should be returned to us, I have quite different feelings. The house has been well cared for over the past ninety years and will be taken good care of for the next millennia if things remain the same. Through Ruatepupuke II many millions of people will be able to learn about and to better understand us and our culture and our way of life. Ruatepupuke, I feel, will touch many people as it does us, as the living embodiment of our ancestors.

Those of us who have shared in the reclothing of our meeting house have spent the past year with great enthusiasm, vigor, and excitement in the project assigned to us. Finding and gathering materials like kiekie and kakaho, the plants that our forebears used to make the fibers for weaving tukutuku panels, was a task enjoyed by all who took part; now that the project is completed we hope that the team in Tokomaru Bay will continue to revive the art of tukutuku.

May those who read this little booklet gain insight into the spirit of the Polynesian people of Aotearoa — the Maori of New Zealand. The love and respect we have for our ancestors and for their ideals, accomplishments, and values have once again been recalled and reaffirmed. We greet Ruatepupuke II and all those privileged to see our great ancestral meeting house. *Kia ora mai ra.*

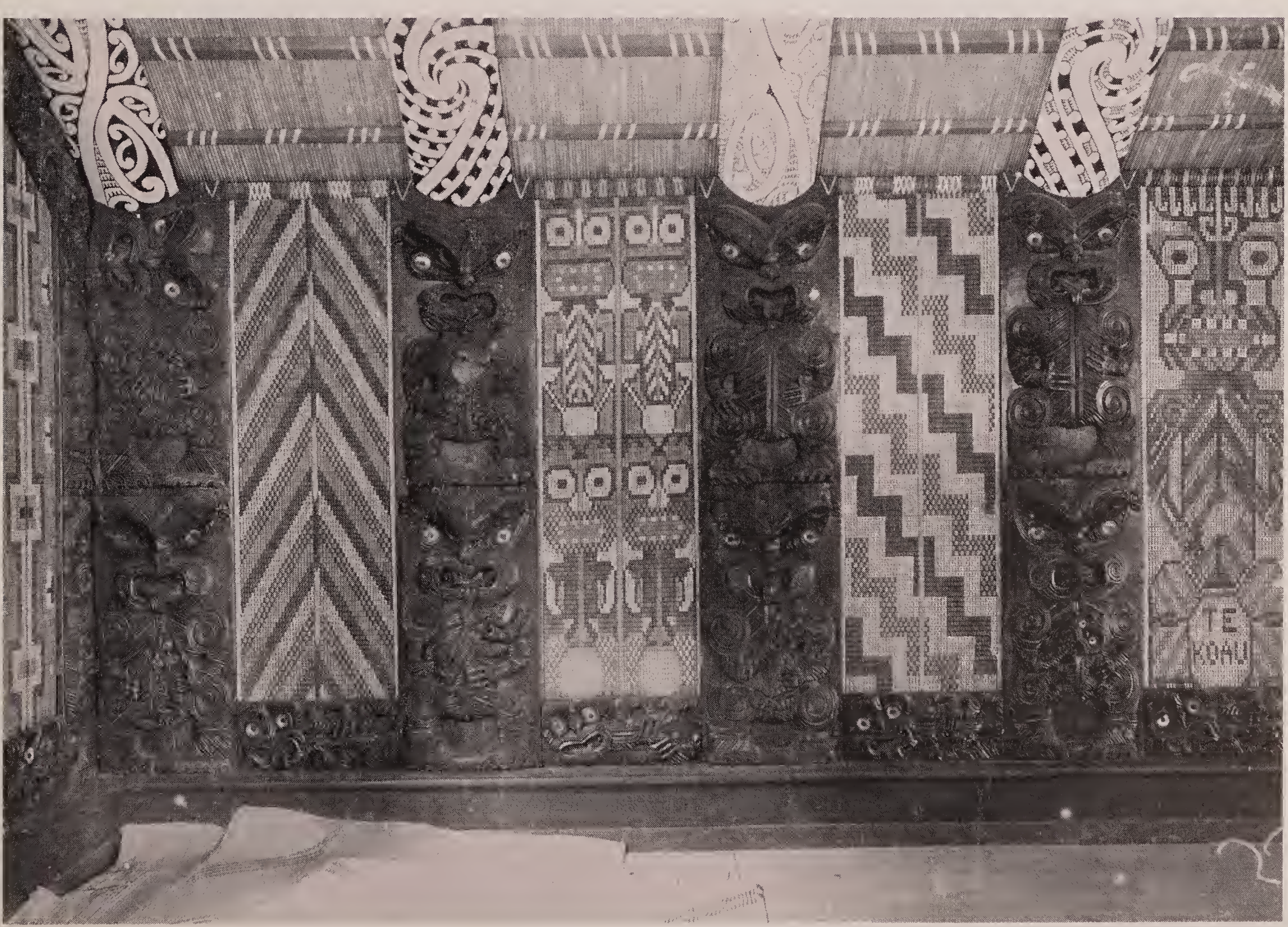
Phil Aspinall
Tokomaru Bay
January 1993

He Turangawaewae
A Place to Stand

Maori meeting houses are family gathering places. They shelter and protect not only the living but also generations past and generations yet to come. They are places of the heart where Maori people can sit, rest, and contemplate what was, and what can be. They are sanctuaries where Maori people can express themselves deeply, uninhibited by the restraints and pressures of everyday life. They are turangawaewae, a place to stand tall and proud in the world like a totara tree, unaffected by winds and storms.

There are hundreds of Maori meeting houses today throughout Aotearoa (New Zealand). Many are beautifully carved; some are plain. Whether ornate or simple in appearance, they are public statements of Maori mana (pride, prestige) and powerful symbols of identity and community. Founded on a rich historical legacy, meeting houses hold the past, embrace the present, and nurture the future of the Maori people. Today, they also mediate cross-cultural understanding.

Meeting houses are made by the people for the people. Their art forms speak of mythology, history, and tradition. The photo shows the interior of the Porourangi meeting house at Waiomatatini. Notice the innovative tukutuku patterns interspaced between the carved poupou (ancestor panels).



Turnbull Library / G10164 $^{1}/_{2}$

Te Timatanga
In The Beginning

To the Maori mind, art originates in the world beyond. The artist is the vehicle used by the gods to express their genius. Art and artist intercede between people and the gods, and between different peoples. It is the gods who enable mortals to produce artistic excellence in its many forms. The inspiration for all meeting houses thus emanates from their sacred dominion.

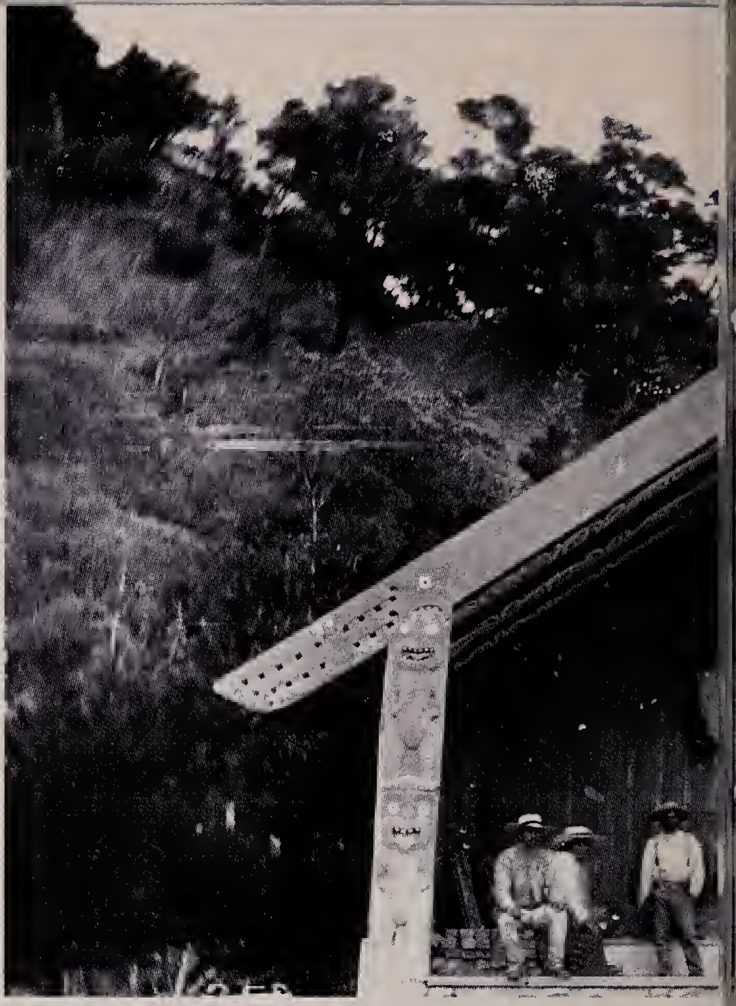
Maori origins can be traced to the genesis of Te Po (the realm of night) from Te Kore (the void) and the creation of Te ao Marama (the world of light) out of night. The Maori issue from these beginnings, which affirm and give meaning to their place in the universe, for after the creation of the cosmos came the appearance of the gods and then the genealogical succession of their human progeny on down to their living descendants.

All creation is thus joined as one. The past is an integral part of the present and the future. And Maori meeting houses, as an expression of the ingenuity of the gods, are tied intimately to the universe and its natural forces.

Tangata whenua
The People of the Land

The history of the Maori in Aotearoa begins with the arrival of their forebears from distant Hawaiki, their homeland in eastern Polynesia, around 800–900 A.D. The first settlers found a land and a climate far different from what they had known in the tropical Pacific. Between 900–1200 A.D., the Maori were preoccupied with learning to survive in their new surroundings. They built only crude shelters as they moved about to take advantage of seasonally available resources. With time, however, as the descendants of the first settlers transformed their skills and ways of dealing with the world, people began to build more permanent settlements and more substantial houses.

Archaeologists have traced the emergence of "superior houses," or wharepuni (sleeping houses), to the period between 1200–1500 A.D. These dwellings, characteristically rectangular in shape with a length-to-breadth ratio of about two to one, were unlike anything built in Hawaiki. They were the prototype — the architectural model — for modern Maori meeting houses. A large house dating to the 15th or 16th century A.D., excavated by archaeologists at Palliser Bay, for example, had ten posts (poupou) along each of the side walls and two central pillars (poutokomanawa) supporting the central ridgepole. In common with similar houses found by archaeolo-



Porourangi, the famous East Coast meeting house built at Waiomatatini *(opened in 1888) when* Apirana Ngata *was a boy. He had a special place in his heart for this house and everything it stood for and used it as an inspiration for the building of other meeting houses throughout New* Zealand.

Museum of New Zealand / B117

gists in other parts of Aotearoa, the wall posts were flattened planks of wood rather than round poles, there was a simple earthen floor inside, and there was a porch at the gable end.

Te Puawaitanga
The Blossoming

The period between 1500–1800 A.D., which includes the early days of European contact and settlement in Aotearoa, has been aptly called *Te Puawaitanga*, the "Blossoming" period of Maori art. It was during these centuries that the meeting house became a distinct architectural — and artistic — form.

Many early European observers commented on the presence of meeting houses throughout Aotearoa. Sir Joseph Banks, a naturalist on Capt. James Cook's first voyage to the South Seas (1768–1771) wrote down, for instance, these observations on October 28, 1769, at Te Pourewa, Tolaga Bay, on the East Coast of the North Island:

> We saw . . . a house larger than any we had ever seen tho not more than 30 feet, it seemd as if it had never been finishd being full of chipps. The woodwork of it was squard so even and smooth that we could not doubt of them having among them very sharp tools; all the side posts were carvd in a masterly stile of their whimsical taste which seems confind to the making of spirals and distorted human faces. All these had clearly been removd from some other place so probably such work bears a value among them.

Turnbull Library / C1210

John Taiapa, Maori master carver of Rotorua. To the Maori mind the artist is the vehicle used by the gods to express their genius in tangible form. The well-known East Coast carver was involved in the creation of many meeting houses and is a descendant of Ruatepupule. Many tribal areas have their own carvers knowledgeable in their own traditions and carving styles.

The sketch of a carved panel that was evidently seen on Cook's first voyage clearly depicts a stylized ancestor figure, and demonstrates that ancestor commemoration was by then part of Maori culture.

A later account written by the astronomer Ivan Mikhaylovich Simonov on the Russian Bellingshausen-Lazarev Antarctic Expedition of 1819-21, which visited the Queen Charlotte Sound area of the South Island in 1820, is even more informative:

> The native dwellings were really huts, about twice as high as a man at the central point, much lower at the sides. They were supported inside by carved posts, which were painted red. The carvings were ugly human representations. Reeds formed the walls, and there was quite fine bast matting inside. The huts had two entrances, one at the front and one at the rear. A species of stone oven stood in the middle of the floor area, fires being lit both for the warmth and for cooking.

Te Huringa
The Turning

Written records and museum collections indicate that meeting houses built toward the end of the 18th century were more elaborate and ornate than earlier houses had been. The years since 1800 A.D., which have been called Te Huringa, or the "Turning" period of Maori

Visitors must be well looked after (manaaki) on all marae. Below we see food laid out in front of Te Whai a te Motu meeting house, Ruatahuna, on an important occasion. Hospitality is now provided in a modern dining room built adjacent to the meeting house.

Museum of New Zealand / B13297

art, saw even greater development of meeting houses not only as art and architecture but also as a central feature of Maori social, political, and spiritual life.

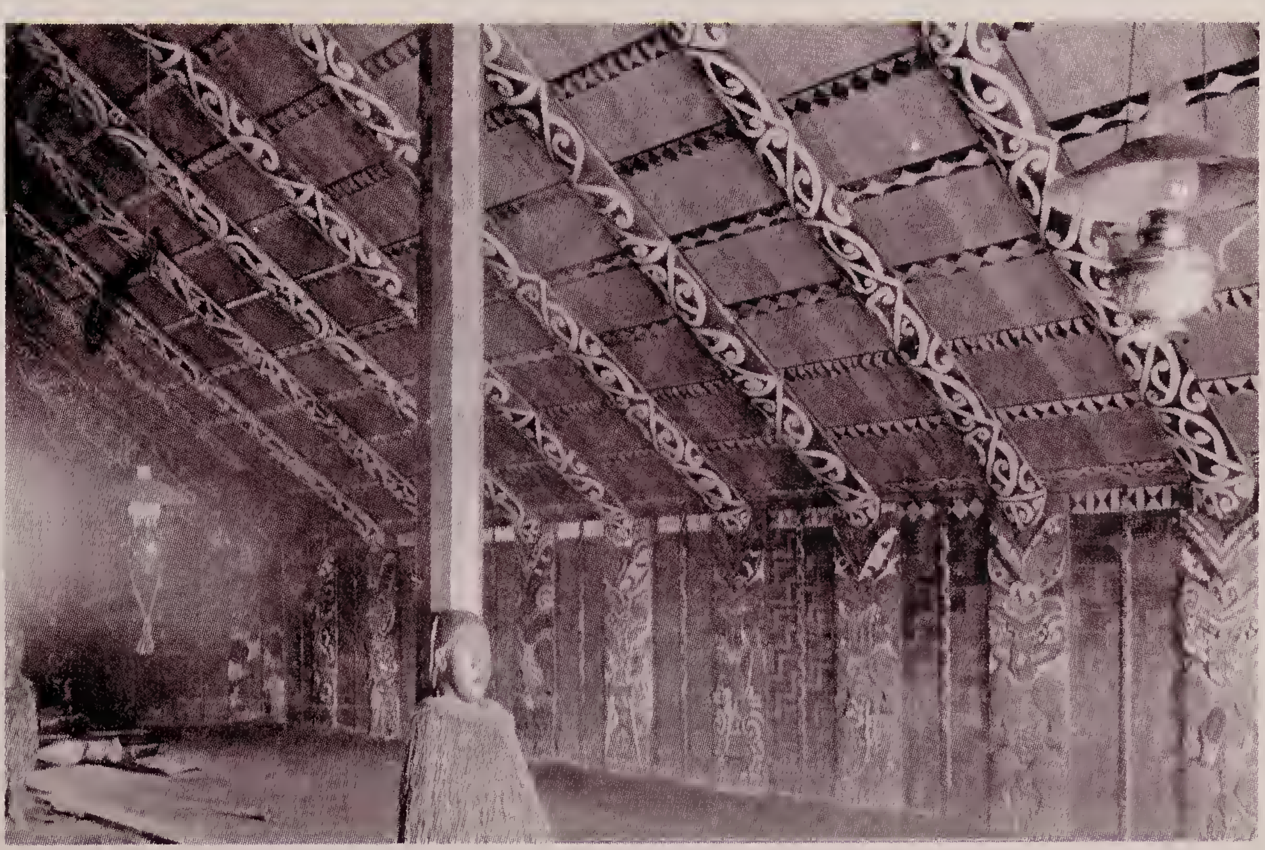
The first Christian missionary reached the Maori in 1814. Soon, churches were built throughout Aotearoa. Some shunned Maori art as the work of heathens. Other churches, however, freely incorporated elements of Maori art and craftsmanship in their construction and decoration. In both cases, Christian churches often served their congregations as meeting houses, as places where people gathered not only to worship but to discuss secular issues as well.

Maori ways of doing things changed under the influence of Christian teachings. Previously, for example, it was customary in many areas to abandon wharepuni and whare whakairo (carved meeting houses) when they were used for tangihanga (mourning ceremonies), because anything coming in contact with the corpse of a person of high rank thereby also became tapu (sacred, spiritually restricted). With the advent of Christianity, the practice of abandonment declined and, instead, meeting houses were regularly used for funeral ceremonies. As the century grew older, meeting houses, like Christian churches, were also used both as assembly halls to discuss social and political issues such as land and fishing disputes, and as community centers where people could socialize unbothered by the cares of the outside world.

The first European explorers, missionaries, and colonists introduced the Maori to new materials and technologies as well as new religious ideas, social practices, and customs. Metal tools, which quickly replaced stone adzes and chisels, had a dramatic impact on the Maori woodcarving traditions. The meeting house named Te Hau ki Turanga built in 1842 at Manutuke near Gisborne, for instance, is fully carved and displays ancestor figures of immense power and beauty: so wonderfully so, that Te Hau ki Turanga has inspired Maori artists, carvers, and builders of meeting houses ever since.

Elaborately carved pataka (storehouses) for food and other important items similar to this one in the Bishop Museum, Hawaii, were a feature of most areas of New Zealand. The full richness of the carving tradition had been transformed from the ornate war canoes to the pataka and on to the meeting house.

An early interior photo of Te Tokanganui-a-Noho meeting house at Te Kuiti on the North Island taken sometime in the 1870s. This house was quite large, and had two central posts (poutokomanawa) supporting the ridgepole. The carved panels (poupou) represent important tribal ancestors.



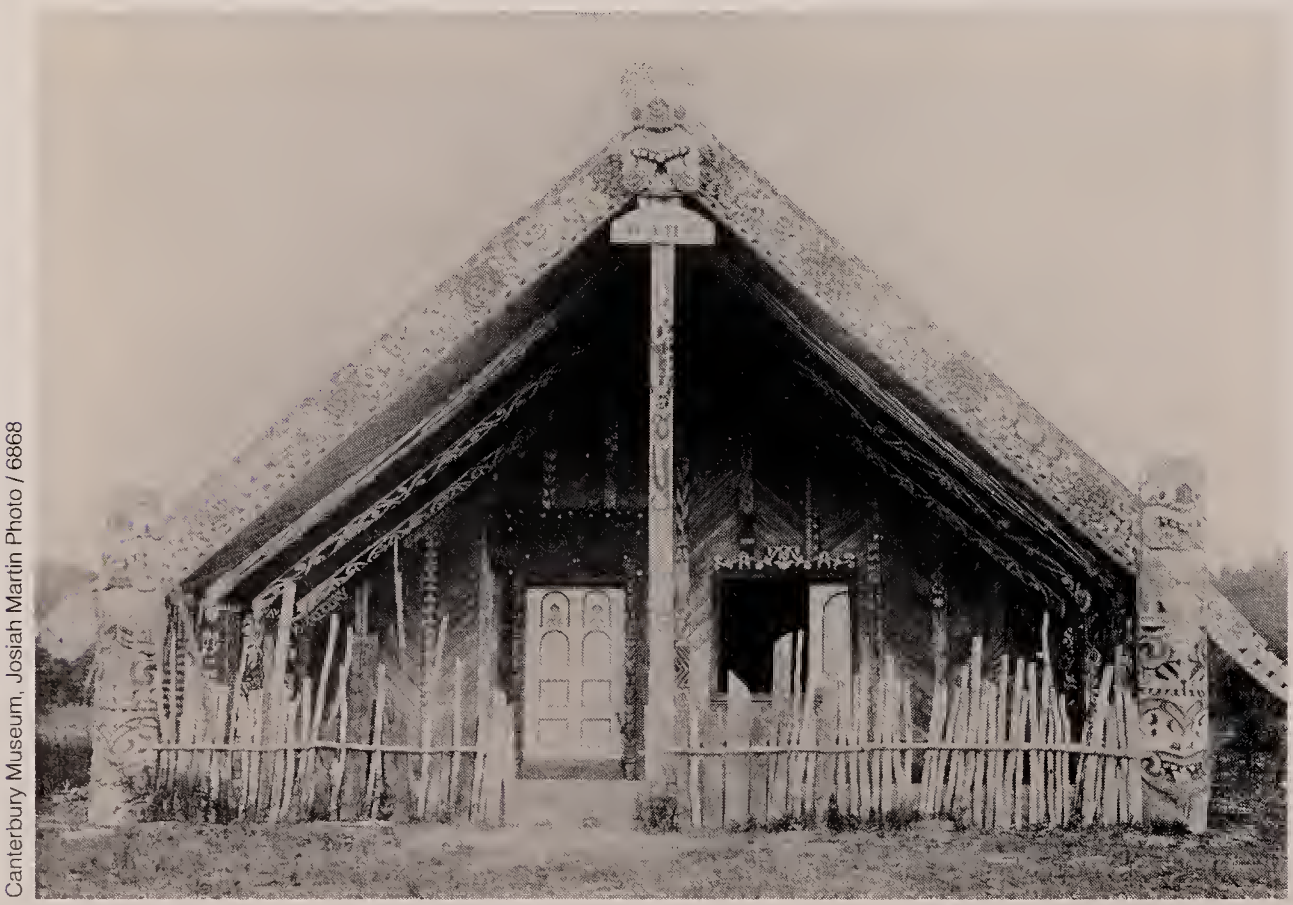
Museum of New Zealand, Burton Photo / B156

The Treaty of Waitangi
— *A Living Treaty*

The Treaty of Waitangi, signed in 1840 by representatives of the Crown and many Maori chiefs from throughout New Zealand, is regarded as New Zealand's "Founding Document." The Treaty contains articles that speak of ceding "governance" to the Crown while retaining te tino rangatiratanga, or chieftainship, to the numerous Maori tribes to control and look after prized possessions like forests, fisheries, and lakes. After a brief period of relative harmony, devastating wars were fought over land in the 1860s and Maori people continued to air their grievances and concerns to the Government of the day regarding the Treaty and its guarantee of cultural maintenance, growth, and development. Unable to withstand the assault of Crown policies and actions, many Maori people sought a more spiritual base on which to challenge the new order. Foremost amongst these religious leaders was the Maori prophet Te Kooti Rikirangi, who tried to reconcile Maori and Pakeha (foreign; New Zealand European) thought in ways that restored Maori identity and determination.

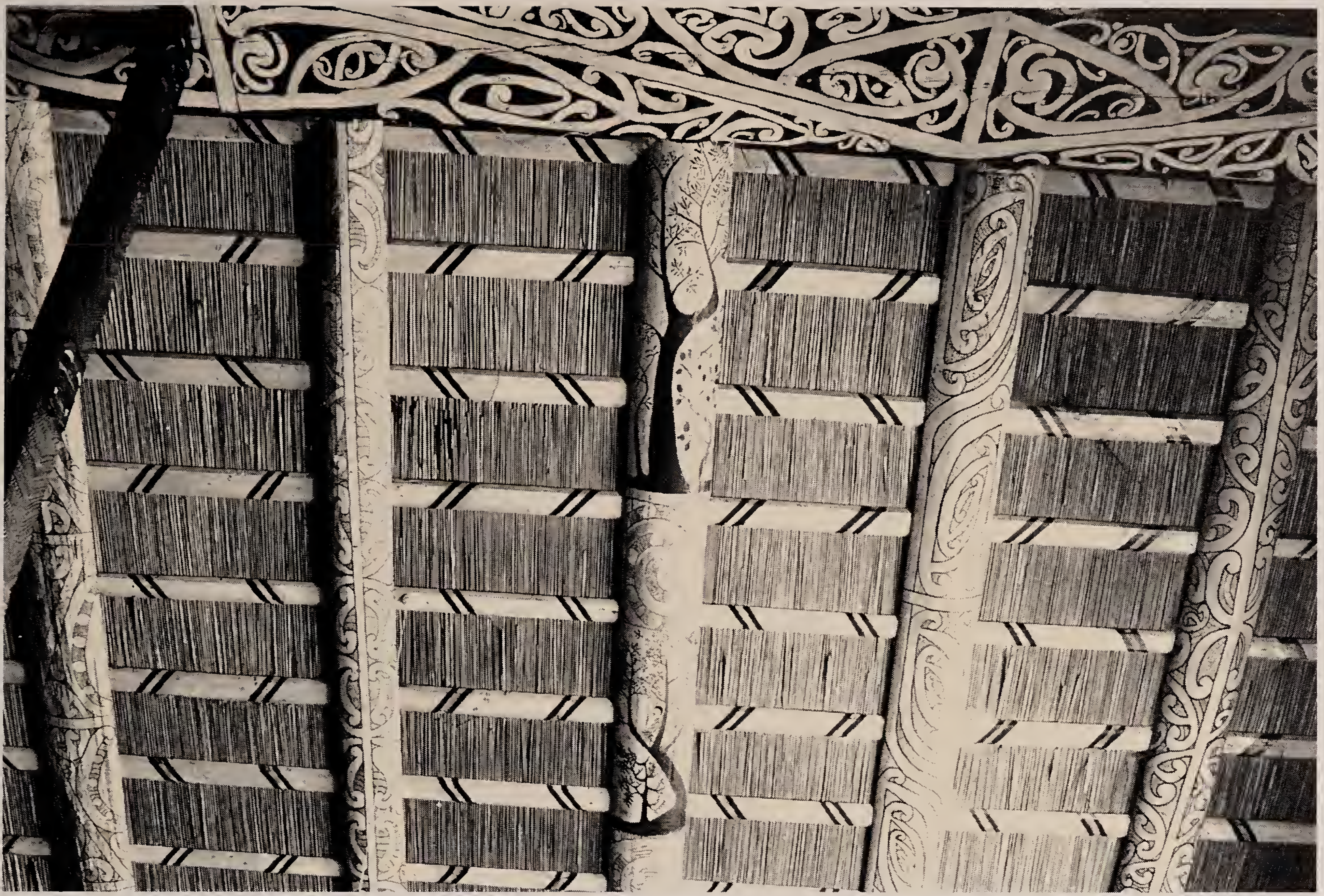
Te Kooti encouraged his followers to build meeting houses as symbols of resistance and as a way for Maori people to be uplifted both spiritually and culturally. As one commentator has noted:

> Te Kooti achieved more than any other single individual in bringing the Christian faith and Maoritanga [the Maori way] together, in a complementary relationship. He used the church he founded to preserve and foster the arts of poetry, song, and oratory, and to revitalise the communities wherein it resided. More than anyone else at that time, he promoted the continuation of carving, tuku-



Canterbury Museum, Josiah Martin Photo / 6868

Te Kooti, a Maori prophet and founder of the Ringatu faith, was instrumental in encouraging the building of many meeting houses in the 1880s and 1890s. These houses possessed a rich and varied body of new architectural features in modified traditional styles. Figurative paintings, creative and innovative art forms, and Christian symbolism all found manifestation within these houses. This photo shows Te Tokanganui-a-Noho meeting house, which was constructed ca. 1874 by followers of Te Kooti; it is said to be the first house built under his influence.



Museum of New Zealand / F226

Te Whai a te Motu was named in commemoration of Te Kooti's years as a fugitive in the Urewera district. Te Kooti opened it in 1888 after 18 years had been spent preparing and carving its timbers. The blend of traditional forms and naturalistic paintings can be seen on the rafters as well as the continuous whakapapa (genealogical) line represented by the kowhaiwhai patterns on the ridgepole.

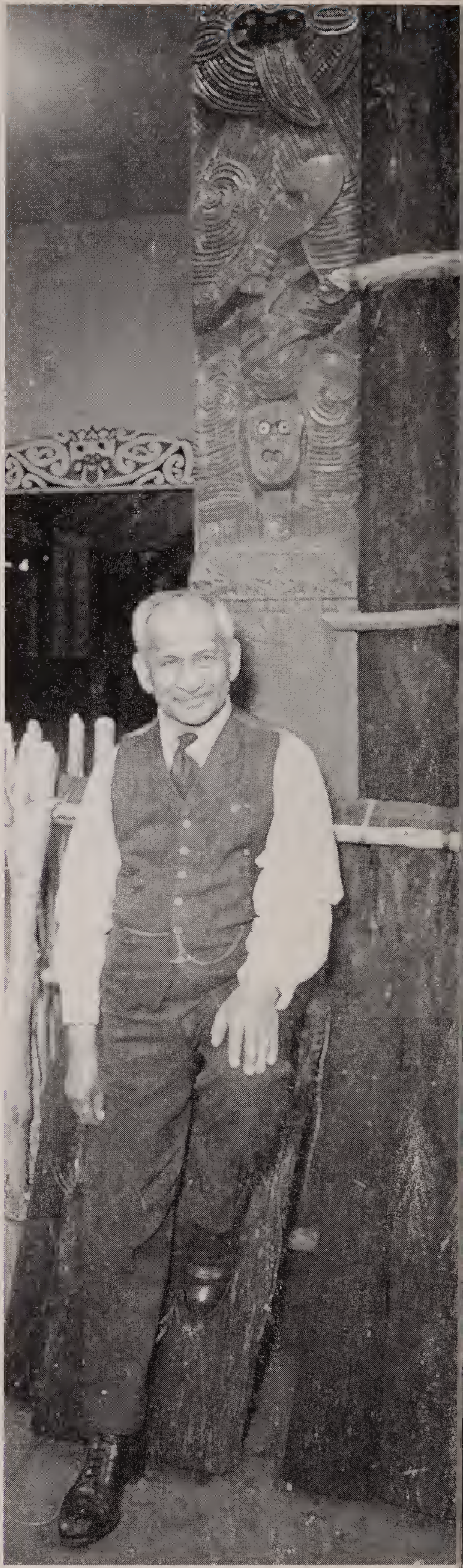
> tuku, and kowhaiwhai, and was directly responsible for the building of several fully carved and decorated meeting houses. . . . Among people under Te Kooti's influence, art became innovative, direct, and powerfully expressive.

Between 1870 and 1900, in fact, there was an explosion of meeting-house construction around Aotearoa. Ropata Wahawaha, who was one of Te Kooti's implacable adversaries, built a meeting house called Porourangi at Waiomatatini on the East Coast of North Island in 1888. Porourangi, like many of Te Kooti's meeting houses, was an unusually innovative and creative expression of the development of Maori art and architecture in the latter decades of the 19th century.

A New Breed of Maori Leaders

At the end of the last century and in the early decades of the present one, a new breed of Maori leaders emerged who had a strengthened resolve to help their people. Apirana Ngata, a young Maori lawyer and a future leader of the Maori people, was one such individual. Elected to the New Zealand Parliament in 1905, he began a crusade to raise the morale and living standards of the Maori. He tirelessly exhorted them to work for a spiritual and cultural Maori renaissance. Ngata, like Te Kooti before him, saw the art and craft of building great meeting houses as a way to mobilize communities and promote Maori self-respect, pride, and cultural growth.

With an Act of Parliament he sponsored in 1926, Ngata was instrumental in establishing a training center for teaching young Maori students the arts, crafts, and traditions of their forebears at Rotorua on the North Island of Aotearoa. The town of Rotorua was selected as the site for this institution because it was situated in the heart of an area famed for its Maori arts and traditions, and because Rotorua already had an active community of traditional carvers. The formal opening of the Rotorua School of Arts & Crafts in 1930 launched an intense period of meeting-house construction throughout the country. Many of these meeting houses still stand tall as proud monuments to Ngata's labors and vision.



Te Ao Hurihuri
The Ever Changing World

Today, the meeting house as an architectural, artistic, and cultural expression of the Maori people is rapidly evolving to accommodate the ever changing circumstances of modern life. Meeting houses have now been erected on university and polytechnic campuses. They are a common feature on the grounds of most secondary schools. They remain a powerful expression of Maori identity. They give strength and spiritual shelter to both Maori and pakeha, for meeting houses are now important places where barriers between peoples can be crossed so that understanding can be achieved.

The meeting house and the marae on which each one stands continue to serve as turangawaewae where Maori customs and values are given fullest expression. A modern marae includes more than a meeting house and a marae atea (the open ceremonial grounds directly in front of every meeting house). There is usually also a separate building housing a kitchen and dining room (eating and smoking are not permitted inside most meeting houses) as well as a building for bathrooms and showers. Some include a facility where bedding can be stored when not in use by visitors staying overnight. Many marae nowadays also have a building set aside for use as a Kohanga Reo (a nursery and preschool where children are taught Maori ways and, most important of all, the Maori language); some have apartment complexes for the community's kaumatua (elders).

Many important ceremonies of Maori life take place on the marae atea in front of a meeting house. It is there that the formalities of welcoming visitors to the marae take place, there where grievances can be aired, insults are traded, compliments are given, and issues are discussed. Contentious talk takes place in this outside space, for the marae atea is the domain of Tumatauenga, the god of war and man. Inside the meeting house, the realm of the god Rongo, talk is expected to be peaceful and calm.

For the tangata whenua, the owners of a marae and its buildings, the meeting house is a visible expression of their pride in their Maoriness, a living link with their past, and a constant reassurance of their continuity with all that is worthwhile in life. The marae is where they remember and recall their ancestors (tipuna) and their achievements, where they acknowledge that it is from those who have gone before that they draw their strength and their aspirations. As Hiwi and Pat Tauroa put it in their book *Te Marae: A Guide to Customs and Protocol*, "If nourishment cannot flow from the roots to the leaves, the plant will die; if the nutrients of Maoridom cannot find expression upon the marae, then this culture will surely die."

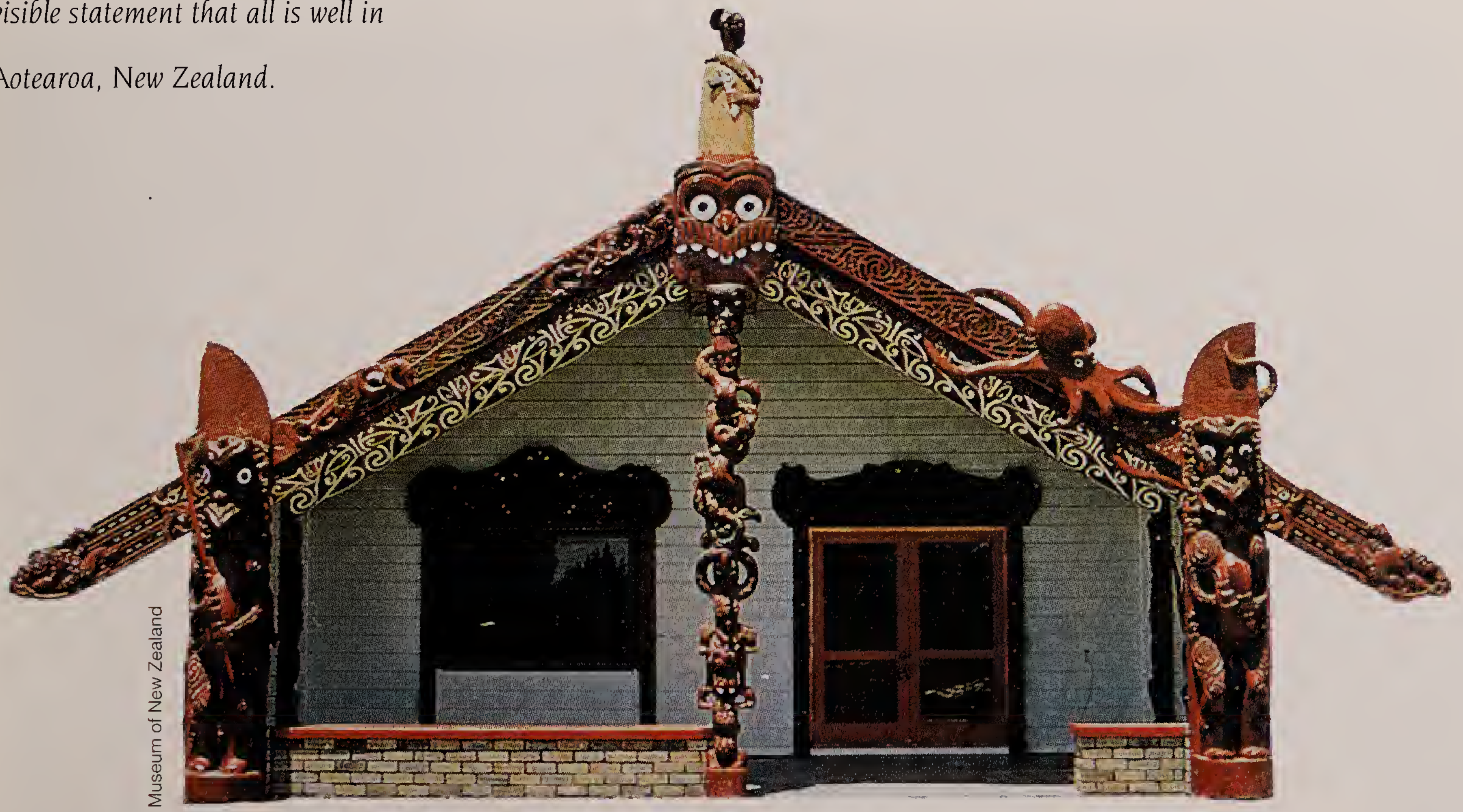
In 1940, writing about the Rotorua School of Maori Arts & Crafts, Apirana Ngata anticipated the rebirth of Maori artistic creativity. "So far, the carvers have been kept true to the ancient Maori conventions but, these having been mastered, the time may come when new designs will be evolved according to the vision of individual craftsmen." The diversity and wealth of Maori artistic expression manifested today by Maori artists are witness to Ngata's foresight. Many meeting houses incorporate these new ideas and artistic designs. At the same time, the New Zealand Historic Places Trust is working with Maori communities to preserve and restore old meeting houses. The old and the new together affirm the place of the Maori in the world and the intimacy of their ties with the universe and its natural forces.

Ko te marae taku turangawaewae.
The marae is my standing place.

Apirana Turupa Ngata at the Maori Court, Centennial Exhibition, Wellington, NZ, 1940. Apirana was the first Maori to graduate from a New Zealand university (1893) and later became the Member of Parliament for the Eastern Maori electorate in 1905. He actively urged other tribal leaders to build meeting houses so that their tribal mana and pride would be kept alive.

Turnbull Library, Deste Collection / F18750 1/2

As in former times, many new meeting houses are being built throughout New Zealand. This meeting house named Apumoana o te Ao Hou was opened on June 4, 1988. The carvings show the expansiveness and richness of Maori art and are a comforting, visible statement that all is well in Aotearoa, New Zealand.



Museum of New Zealand

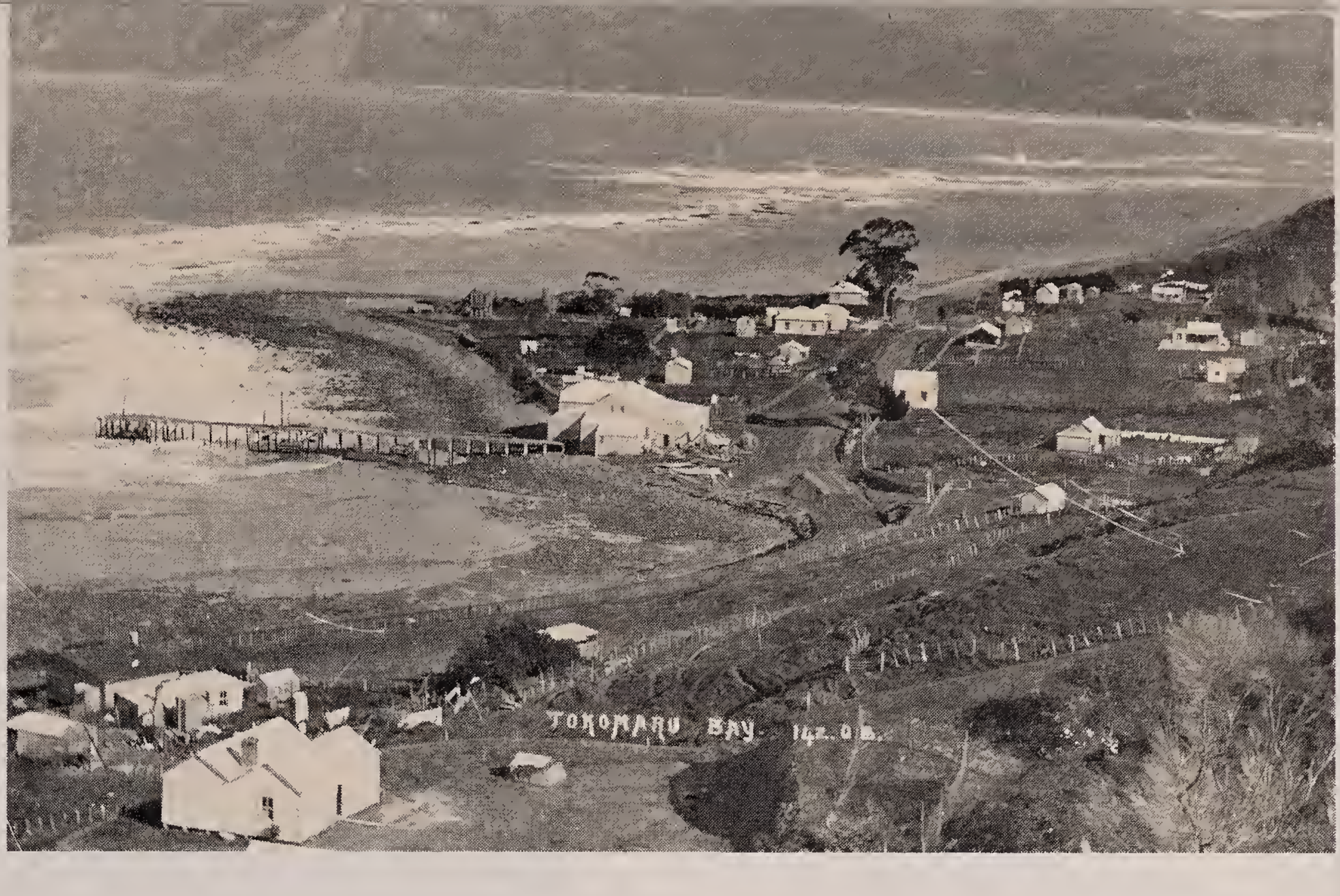
The History of Ruatepupuke II

Tokomaru Bay on the East Coast of Aotearoa's North Island is a quiet and alluring rural district with an enduring quality that belies a sometimes turbulent history. With the arrival of European whalers and settlers in the early 19th century, the people of Tokomaru Bay had to contend with alien beliefs, strange manners, and unfamiliar ways. There, as elsewhere on the East Coast, however, Christianity was warmly received. Prayers and psalms were learned by heart, and many meeting houses became places where religious services and discussions took place.

But foreigners, the Maori learned, did not always practice what they preached. Loss of Maori sovereignty after 1840 and the rampant transfer of Maori lands into foreign hands thereafter led to bitter fighting in the 1860s and 1870s. Some people at Tokomaru Bay supported the British and Colonial forces; others fought on the side of the messianic Pai Marire (Hauhau) Movement that advocated Maori unity and self-determination and which was the focus of Maori discontent in the 1860s. Families at Tokomaru Bay, as elsewhere, sometimes found themselves divided in their loyalties.

While these years were a time of confrontation, bloodshed, and sadness, a time of renewal and optimism in Maori history had already begun when Ruatepupuke II was opened at Tokomaru Bay in 1881. The first meeting house at Tokomaru Bay built to honor and remember Ruatepupuke — who brought the art of woodcarving from the domain of Tangaroa (god of the sea) to this world — had been dismantled sometime in the 1820s to get it out of harm's way.

Courtesy of Kino Ward



Turnbull Library, Price Collection / G279 1/2

Early photo taken at Waima at the northern end of Tokomaru Bay showing the old wharf area where Ruatepupuke would have been loaded onto a ship and taken to Dunedin. The small meeting house Te Poho o Te Aotawarirangi, where some of the whariki were made, can be seen at center right in the photo.

Communities on the East Coast were under attack by northern tribes. The house's precious carvings were soaked in whale oil and hidden in the bed of the Mangahauini River. Time passed and the channel of the Mangahauini moved; the carvings were lost. Or as some say at Tokomaru Bay, "they returned to Tangaroa's domain."

Eventually, people at Tokomaru Bay decided to erect another meeting house honoring Ruatepupuke. This house was built for one of the area's leading citizens, Mokena Romio Babbington, who was the oldest son of Mere Karaka Tiratapu and George Babbington, a prominent whaler and one of the first white men to settle at Tokomaru Bay. Other great houses on the East Coast were also built around the same time: Te Kani-a-Takirau opened in September 1880 at Tolaga Bay; Porourangi opened at Waiomatatini in 1888 (its carvings, however, were well under way by 1881); and Ruakapanga opened sometime in the 1880s at Hauiti, Tolaga Bay.

An undated 19th-century manuscript in the Anthropology Department archives at The Field Museum, apparently authored by Mokena Romio, indicates that he planned to ask Wiremu Mangapouri to be the master carver for Ruatepupuke II. The letters "OKN," however, have been found painted on one of the exterior bargeboards of the house. Anthropologist Sidney Moko Mead of Victoria University, Wellington, has suggested that the carver finally selected may instead have been Koroniria Ngawehenga, who is reported to have been one of the carvers of Ruakapanga.

Building Ruatepupuke II plainly called for communal effort over several years. It is recorded that Rameka Takurua cut the timber. The house was erected at a place of importance to many at Tokomaru Bay in a locality called Pakirikiri on the northeast side of the Mangahauini. In testimony during hearings before the Maori Land Court in 1897, Wi Pewhairangi of Tokomaru Bay said: "It was a matter of arrangement among the Tokomaru tribes to build large houses in the most central part of the district — all the hapus [local trib-

Photo taken sometime in the late 1890s or early 1900s showing Mokena Romio with taiaha *(weapon) in hand. Those identified include, front row: Pinerete, Whainoa, Mrs. Eruini. Middle Row: Te Raiwa Hale, Miria Te Omerengi, Haki Babbington, Te Rina Patene, Mokena Romio Babbington, Tureiti Babbington, Mihi Andrews. Back Row: Morgan Babbington, Tutawa Pewhairangi, Bill Wilson, Renata Babbington, Tate Kopua, Hori Chambers, Ihaia Hutana, Wiremu Karaka, Rev. Eruini, Haua Whakataka, May Hale, Heke Te Rure, obscured, Apiana Cockery and child, Erekana Pewhairangi, Ripeka Hohipera Kopua.*

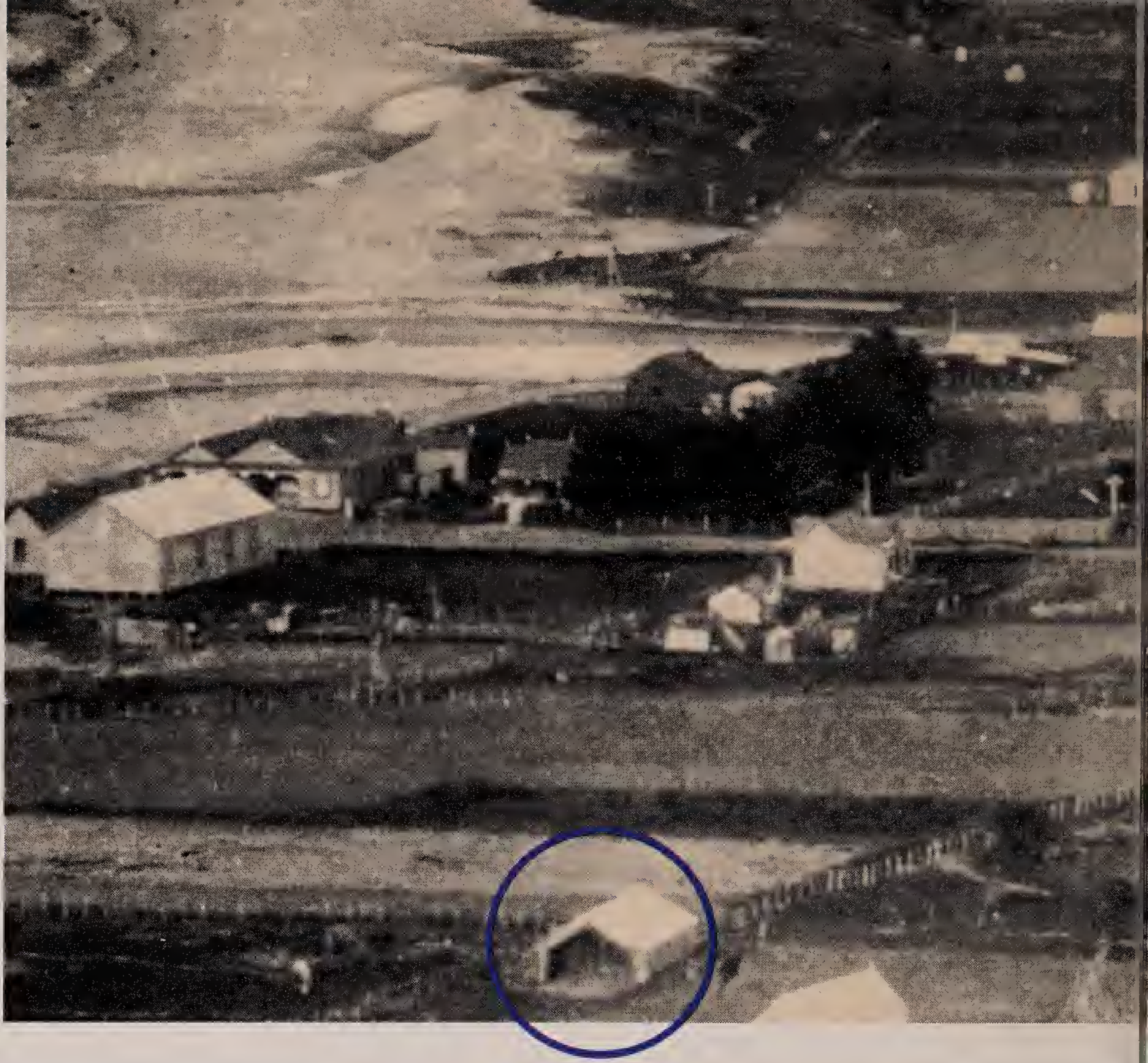
Meeting Houses of Tokomaru Bay

According to Maori Land Court records from the late 1890s, many meeting houses once stood at different places at Tokomaru Bay. Some of these houses, now demolished, were:

Te Poho o Te Aotawarirangi *(built at Te Ariuru)*
Marotiri, *a big house at Te Ariuru belonging to Tamati Waaka*
Tumokai, *a large house belonging to Mokena Romio at the mouth of the Mangahauini Stream which flows into the bay*
Te Poho o Maru, *belonging to Hutana and standing at Makarongo*
Whakaahu *at Te Ariuru*
Tamawhakapeka, *a large house built for Hohaia Te Hera*
Kingi, *belonging to Hohaia Te Hera but never completed*
Tuhituhi, *Tamati Waaka's house built for Mereana*
Tamarangi *and* **Te Huingapouaru**, *belonging to Te Waiwhaiti at Pakirikiri*
Hikihiki, *also called* **Tuhituhi**, *belonging to Tamati Waaka at Pakirikiri*
Maramamaiwaho *belonging to Hirini Tawhara's father at Pukehapopo*
Te Haetu *and* **Te Rangitaururu**, *belonging to Tamatea Kuwhakauri*
Paraumu, *belonging to Te Keteiwi*
Pohutuawatea, *belonging to Tawairau*
Te Rongo o Ngapuhi, *belonging to Whakapa*
Mariuterangi
Te Rangitakaiwaho
Huiteananui
Te Poho o Aria
Kotiwhitia
Mahingaroa
Te Poho o Tawairau
Te Rore a Tiuirau
Kohikohi
Makuri
Te Kawa a Tangaroa

Other meeting houses were built about the same time as Ruatepupuke II. Hauteananui (Haute-ana nui o Tangaroa) was carved by the renowned East Coast carvers Hone Taahu and Tamati Ngakaho as a personal residence for Henare Potae in the 1870s. This house was never erected at Tokomaru Bay and was purchased from Henare Potae in 1873 for the Canterbury Museum on the South Island of Aotearoa, where it remains. Rerekohu, which belonged to Wi Pewhairangi, was a small, uncarved meeting house that stood at Pakirikiri adjacent to the present-day meeting house Te Hono ki Rarotonga.

Rongotukiwaho, which was built for Wiremu Potai, and Maui were the last of the larger houses built in the 19th century.



The Ruatepupuke II meeting house was often mistaken for Rerekohu at Tokomaru Bay and the Te Kani a Takirau meeting house at Tolaga Bay. This photo taken sometime around 1903 shows two former meeting houses of Tokomaru Bay: Maui (center right), and the smaller uncarved house Rerekohu (bottom center).

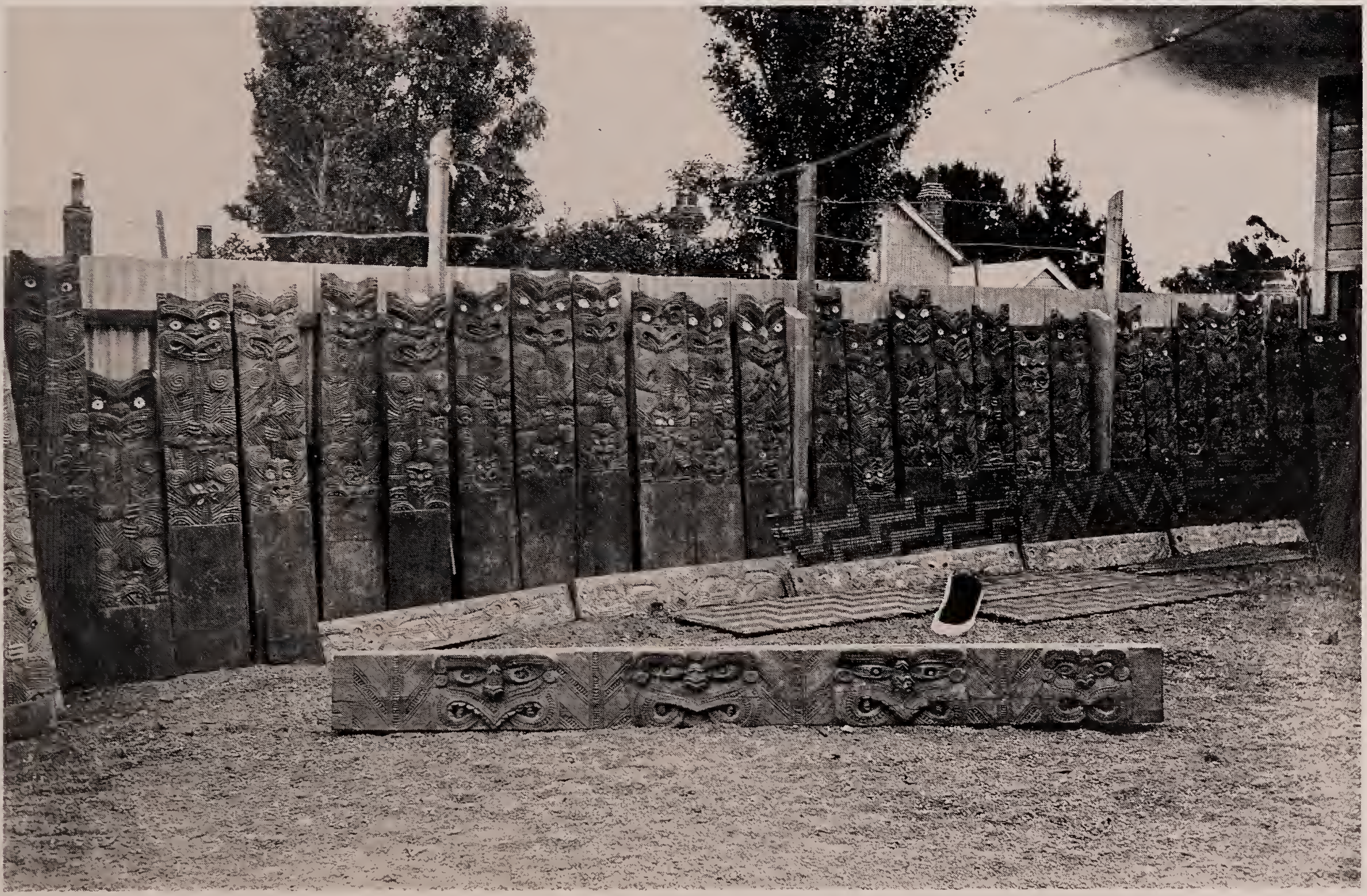
Ruatepupuke II, dismantled, awaiting shipment to Hamburg, Germany. Many of the bases of the poupou had been cut to make reassembly easier, and some of the carvings were lost in transit. The original tukutuku panels showing the Poutama and Kaokao designs can also be seen in this photograph.

Courtesy of Phil Aspinall

al groups] . . . would contribute food for the builders of those whares [meeting houses]."

Ruatepupuke II was opened on September 23, 1881. Hundreds of people, Maori and European, came from miles around to attend. Judging from photographs apparently taken at the end of the last century by the ethnologist Augustus Hamilton, the house was in disrepair by the late 1880s or early 1890s. Information on file at Te Papa Tongarewa (The Museum of New Zealand) in Wellington, given many years later by Parekura Pewhairangi of Tokomaru Bay to W. J. Phillips, indicates that the house was eventually sold to a dealer in Maori curios, a Mr. Hindmarsh, sometime in the 1890s. Afterwards the house somehow passed into the hands of the foremost German dealer in natural history specimens and ethnographic objects, J. F. G. Umlauff of Hamburg.

Umlauff owned a "museum" (the word "emporium" would be closer to the truth) that supplied museums elsewhere in Europe, especially in Germany, with vast collections of things — in many cases involving hundreds, even thousands, of items costing many thousands of dollars. In December 1902, Umlauff published a catalog of photographs and supplementary information (Cat. No. 130) offering the house for sale. He was enthusiastic: "I believe the following artifact to rank as the most important item in my catalog. I have no doubt it is the most interesting of the pieces offered by the Umlauff Museum's Ethnology Division for the current year" [transla-



Museum of New Zealand / B19749

The Opening Ceremony

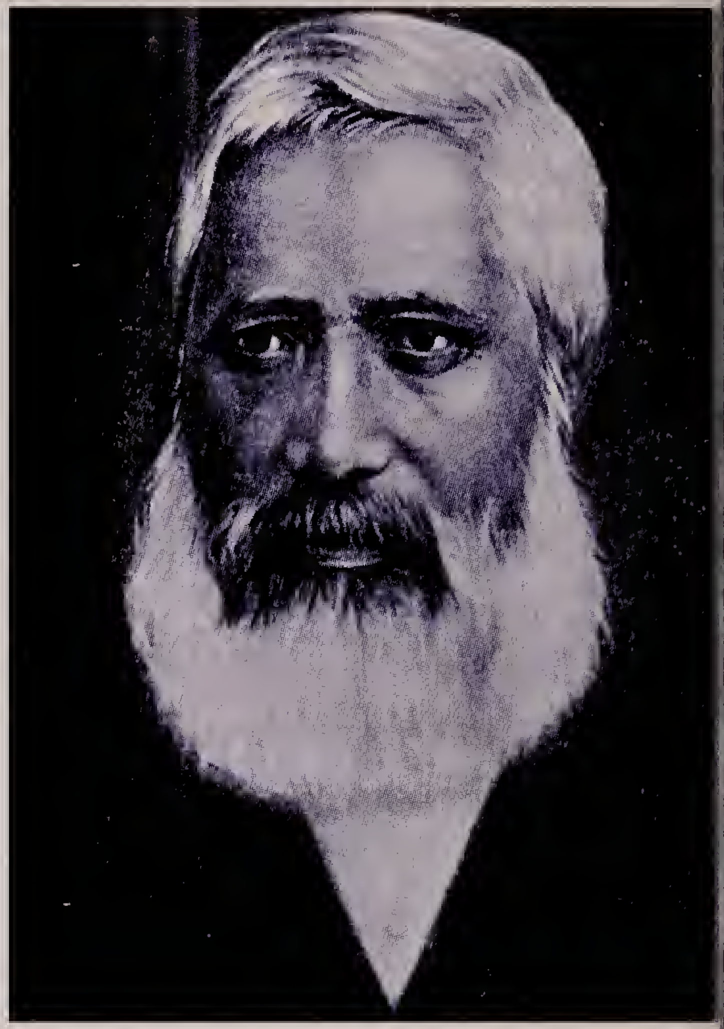
The opening of Ruatepupuke II was a grand affair. The *Poverty Bay Herald* gave it extensive coverage from the time the invitations were sent, August 26, 1881:

> Natives at Tokomaru Bay, and vicinity whereat are the headquarters of the great Coast runanga or komiti, are making extensive preparations for a great meeting to be held there at the opening of a recently finished carved house whare whakairo, and have issued circulars inviting anybody that likes to come between Tauranga and Napier — specifying certain days, 15th, 16th, and 17th, of next month for the arrival of visitors from a distance, and the 21st for those nearer at hand. The invitation which I have seen (and it is a facsimile of others issued in large numbers), is quite an official looking document nicely and legibly written on foolscap, and ornamented by the seal of the Komiti, which also is neatly impressed, and bears evidence of European origin. The device (the seal being about the size of a crown-piece), [has] round the outer edge an inscription, "Te hiri o te Komiti o Ruataupare," on the upper inner edge an effigy of the rising sun, with the appropriate motto beneath "Tai Rawhiti, Tokomaru, N.Z."

The opening, on September 23, 1881 after months of preparations, was reported in the September 27 edition of the *Poverty Bay Herald*. Many hundreds of people, both Maori and pakeha (European), attended and it was said that not less than 1,500 "native" people alone were present. Wi Pewhairangi was the master of ceremonies for the Whanau-a-Rua and other tribes; Henare Potae and Rutene Kuhukuhu led many of the haka and helped to welcome the visitors. On the morning of the twenty-third the various tribes went through a haka in honor of the arriving visitors. The Ngati Porou tribe were in full haka costume from waist to knee with accompanying sashes. When Otene Pitau, a chief from Gisborne, arrived at the Tokomaru Bay beach with a large group on horseback, they could see the New Zealand flag waving in the distance toward Pakirikiri where the new house stood.

Following the formal ceremonies, celebrants gathered to discuss the issues of the day. Among the topics were various land issues and taxes on dogs and weatherboard houses. Afterwards, the Maori presented the pakeha with calabashes of preserved pigeons and other foods, an important tradition of the time.

That night, the main subject for discussion in the house was the coming election of the Maori Member of Parliament for the East Coast electorate. Many of the Maoris felt that the seat constituted inadequate representation. Henare Potae urged everyone nonetheless to exercise their right to vote.



Gisborne Museum / 0.20.2-29

Henare Potae, a chief of Tokomaru Bay, who helped welcome the many guests at the opening of Ruatepupuke II and led many of the haka (traditional war dances) at the festivities.

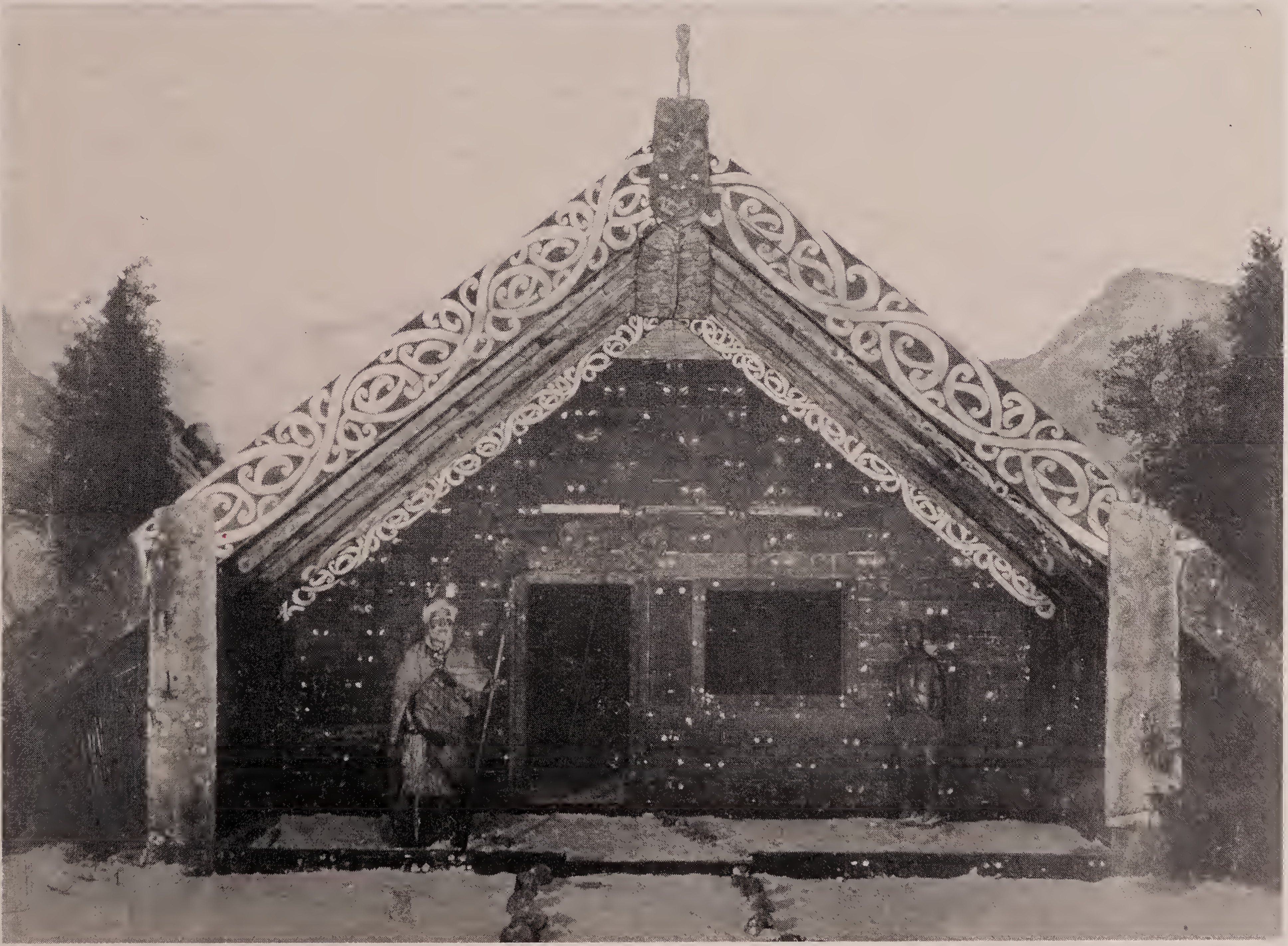
tion by Peter von Buol]. Prospective buyers were asked to contact him for further information, such as its price. It could only be purchased "as a whole."

To enhance its appeal to prospective buyers, he had gone to the trouble of renting an exhibition hall in Hamburg so that he could set it up in its entirety and have it photographed in all its splendor as "Whare Whaikairo Huiteananui," the Meeting House Huiteananui. Umlauff seems to have decided the house was called Huiteananui on the basis of a handwritten English translation of Mokena Romio's manuscript in Maori, which he had evidently acquired with the house [see page 39].

Mokena Romio's manuscript appears to have been written before Ruatepupuke II was built, for at the end of it he says: "In the future, during my lifetime, I shall erect a house. . . . When that house is completed I shall give it the name, Ruatepupuke, because this is an ancestor of mine" [translation by S. M. Mead].

Umlauff published the entire Maori text of Mokena Romio's manuscript in his catalog offering the house for sale. He included a German translation of the English translation which omits Romio's final words about wanting to build a house to honor Ruatepupuke.

Ruatepupuke II as it stood reassembled in Hamburg, Germany, against a painted backdrop and with a manikin in Maori clothing on the porch.



FMNH / A109984

In any case, it is unclear why Umlauff christened the house Huiteananui. Romio makes it clear that "Huiteananui" was the name of Tangaroa's meeting house at the bottom of the sea: the house where Ruatepupuke got the exquisitely carved posts that inspired the people of Hawaiki to master the art of woodcarving. Umlauff does say that little was known of the house's early history, other than that it had been torn down and rebuilt more than a few times. "It stood finally at the north shore of the little river that flows into Tokomaru Bay, close to the anchorage, with its entrance facing east."

Umlauff was meticulous — and went to considerable expense — when he set up "Huiteananui" in Hamburg to photograph it for his catalog. He had the posts cut off at the bottom, so they would all be the same length and sit flat on the floor of the rented exhibition hall. He had to shift some of the side posts (poupou) about to make up for lost pieces. He replaced carved boards missing from the front of the house with plaster casts. He had lattice-work panels woven and painted to simulate genuine Maori tukutuku panels, since all the original ones were missing.

He copied the tukutuku patterns he used out of Augustus Hamilton's then recently published volume, *The Art Workmanship of the Maori Race in New Zealand* (1896–1900): The designs borrowed came from the tukutuku panels of the renowned meeting house named Porourangi at Waiomatatini, which is not far from Tokomaru Bay.

Umlauff was repaid well for his efforts. In 1905 George Dorsey, the pioneering Curator of Anthropology at Chicago's new Field Columbian Museum (now The Field Museum), was traveling through Europe buying specimens to enrich the collections of his fledgling institution. On July 22, 1905, he sent back to F. J. V. Skiff, Director of the Field Columbian Museum, a long list of things he wanted permission to buy at Umlauff's. Item no. 14 on his list reads as follows: "New Zealand house . . . 20,000 [German] marks" (about $5,000, a goodly sum in 1905). Dorsey explained to Skiff:

> This is the only complete Maori house in existence outside of New Zealand, and it is said that only four or five of these houses remain in the [sic] island. Umlauff obtained this house two years ago through an Englishman who had owned it for many years. At the time it was purchased Professor von Luschan, of the Museum of Berlin, offered to buy it but at that time did not have funds sufficient to purchase it, but told Umlauff, and I have this from Professor von Luschan himself, that he believed the house [was] one of the most interesting specimens ever obtained by any museum, and that he was extremely anxious to secure it for the Berlin Museum. I submit with this a detailed statement of the house, together with photographs which will show its nature. I should consider that we were extremely fortunate in being able to secure such a unique habitation at a price not much in advance of the cost of transportation from New Zealand to America.

Whariki Floor Mats

In January 1925 the director of The Field Museum, D.C. Davies, wrote to the Dominion Museum (now The Museum of New Zealand) in Wellington asking for advice on the making of some "mats" to complete their exhibit of a Maori council-house in their possession. The assistant director of the Dominion Museum, J. McDonald, contacted Apirana Ngata, the Member of Parliament for the Eastern Maori District and an expert on Maori arts and crafts, who suggested that the women of the East Coast could make all the whariki (woven mats) after the kumara (sweet potato) crop had been gathered in. Later he recommended that twenty-two whariki be made using the old-style patterns and dyes and that two others be made of kiekie (*Freycenetia banksii*), which produced a finer weft and was highly prized. These kiekie whariki, Apirana said, should be positioned at the chief's corner — the area under the window reserved for the head of a visiting group. The cost of making and shipping the whariki to Chicago would be $600.

The mats were completed by mid-September 1925 and shipped out from Port Awanui through to Napier and on to Wellington. Unfortunately, of the three cases, one — containing thirteen whariki, including one kiekie whariki — never reached its destination. The other two cases were shipped in early January 1926 on board the S.S. *Canadian Explorer* bound for

New York and Chicago. Meanwhile, Apirana Ngata arranged for the East Coast women to duplicate the whariki that had been lost in transit. They were made at Waiomatatini by the Ngati Porou people, Mrs. Ngata assisting, and shipped to Chicago on September 27, 1926.

Two additional flax mats were made and sent later in the year. A 1940s letter in the files of the Dominion Museum, from Parekura Pewhairangi to the museum's ethnologist, explained: "A later request for floor mats for the house was received from the Field Museum, and women of the whanau a Te Aotawarirangi hapu at Te Ariuru, at the north end of Tokomaru Bay, were employed to make these mats, which were duly forwarded."

Living descendants of those who made the mats say that some of these whariki were in fact made inside the meeting house Te Ao Tawarirangi at Te Ariuru. Those who worked on the mats were: Granny Pani (Noho Pani), Ripeka Hohipera (Mikata) Kopua, Ngawaierua Houtapu, Te Ao Wahanui, Mitara Kopua, Pani Rirenga, Te Ao Kauirangi, Turu Riki, Hukarere Chambers, Heni Ngaropi White, and Koria Materoa.

From the Dominion Museum files it also appears that a number of the mats were made at Waiomatatini under Mrs. Ngata's supervision by other women from the Ngati Porou tribal area. Among the patterns identified are Patikitiki, Waharua, Kaokao, and Poutama.

In a letter dated July 8, 1905, however, Umlauff is already assuming that Dorsey would be taking Ruatepupuke to Chicago: "Besides these collections [listed earlier in his letter] you bought still a Maori-house as photographed and described for the sum of $5000. — with the condition, that you can cancel this purchase till the 22nd. inst., by telegraphing the word 'no'." Dorsey did not get this letter. Umlauff wrote again on the 24th: "Enclosed I beg to hand you my letter of the 8th. inst. with the confirmation of your order, which I had addressed to Southampton. But as the ship had already sailed, it did not reach you, and was returned to me, but it came in my possession only the 22nd. inst. As you did not telegraph till the 22nd. inst. the word 'no', you bought from me a Maori-house as photographed and described for the sum of $5000. The house will be packed and made ready for shipment with the other goods."

The house reached Chicago safely, but it was not exhibited again for twenty years due to lack of space in The Field Museum's original building on the south side of the city (the building which now houses the Museum of Science and Industry). In 1925, after The Field Museum had moved to its current location on the shore of Lake Michigan, the house was taken from storage by Curator Ralph Linton and put up more or less exactly as Umlauff had reconstructed it at the turn of the century in Hamburg. The annual report of the Museum for that year reports that "it is the only Maori building extant that has a completely carved front, and its decorations show Maori art at its best."

In the course of setting up Ruatepupuke II, the Museum decided the new exhibit "should be as realistic as possible." D.C. Davies, then the Director of The Field Museum, wrote to James McDonald, the Acting Director of the Dominion Museum (now Te Papa Tongarewa) in Wellington seeking help in finding floor mats and roofing material in Aotearoa that could be sent to Chicago for use in the house. McDonald asked the Hon. Apirana Ngata, who was at the time the Member of Parliament for the Eastern Maori District, to contact the people of Tokomaru Bay to see what might be done. Ngata did so; 24 whariki (floor mats) were woven at Tokomaru Bay and elsewhere on the East Coast and shipped to Chicago.

In 1961 the doorway and window of Ruatepupuke II were glassed in so that the house could be used as an exhibit case to display a number of mats, manikins dressed in Maori cloaks, and the like. Under the heading "New Maori Family 'AT HOME' in Polynesian Hall," the Museum's monthly *Bulletin* for January 1962 described the new exhibit as "a life-size reconstruction of a typical family scene in a Maori council house in New Zealand shortly after the coming of the white man."

Early in 1972 the Museum began to weigh the possibility that the doorway of the house should be opened again so that museum visitors could walk through it, perhaps while Maori music was playing softly in the background. Dr. Sidney Moko Mead and other scholars in Aotearoa were contacted for their advice and assistance.

One of the early results of this renewed interest in Ruatepupuke II was the discovery that people at Tokomaru Bay were reluctant to talk with anyone about the house: In fact, some people were unhappy it had been sold to foreigners in the first place. This was particularly upsetting news because by then there was great confusion at the Museum not only about the name of the house but also about whether it even came from Tokomaru Bay.

In 1974 Sidney Moko Mead was invited to the Museum to assess the physical condition of the house and draw up recommendations for how it might be reconstructed as a public exhibit. He concluded that it should be restored and completed "so that it can function proudly as a tribal symbol" as well as a powerful and spectacular exhibit in the Field Museum. In 1985 Catherine Sease, who is now head conservator of the Field Museum, completed a thorough analysis of all the conservation and restoration work needed to achieve Mead's vision.

In 1986 The Field Museum was the fourth and final American, venue for the major traveling exhibition "Te Maori: Maori Art from New Zealand Collections," which was co-curated by Mead and Douglas Newton of the Metropolitan Museum of Art in New York City. More than seventy Maori tribal elders, dignitaries, artists, and others came to Chicago to open "Te Maori" with proper Maori formality. At the Museum's request, Mr. Tai Pewhairangi and Mrs. Iranui Haig, elders from Tokomaru Bay, were in the official New Zealand delegation. For the first time since the Museum had purchased Ruatepupuke in 1905, it was possible to meet directly with people from Tokomaru Bay to talk about their house.

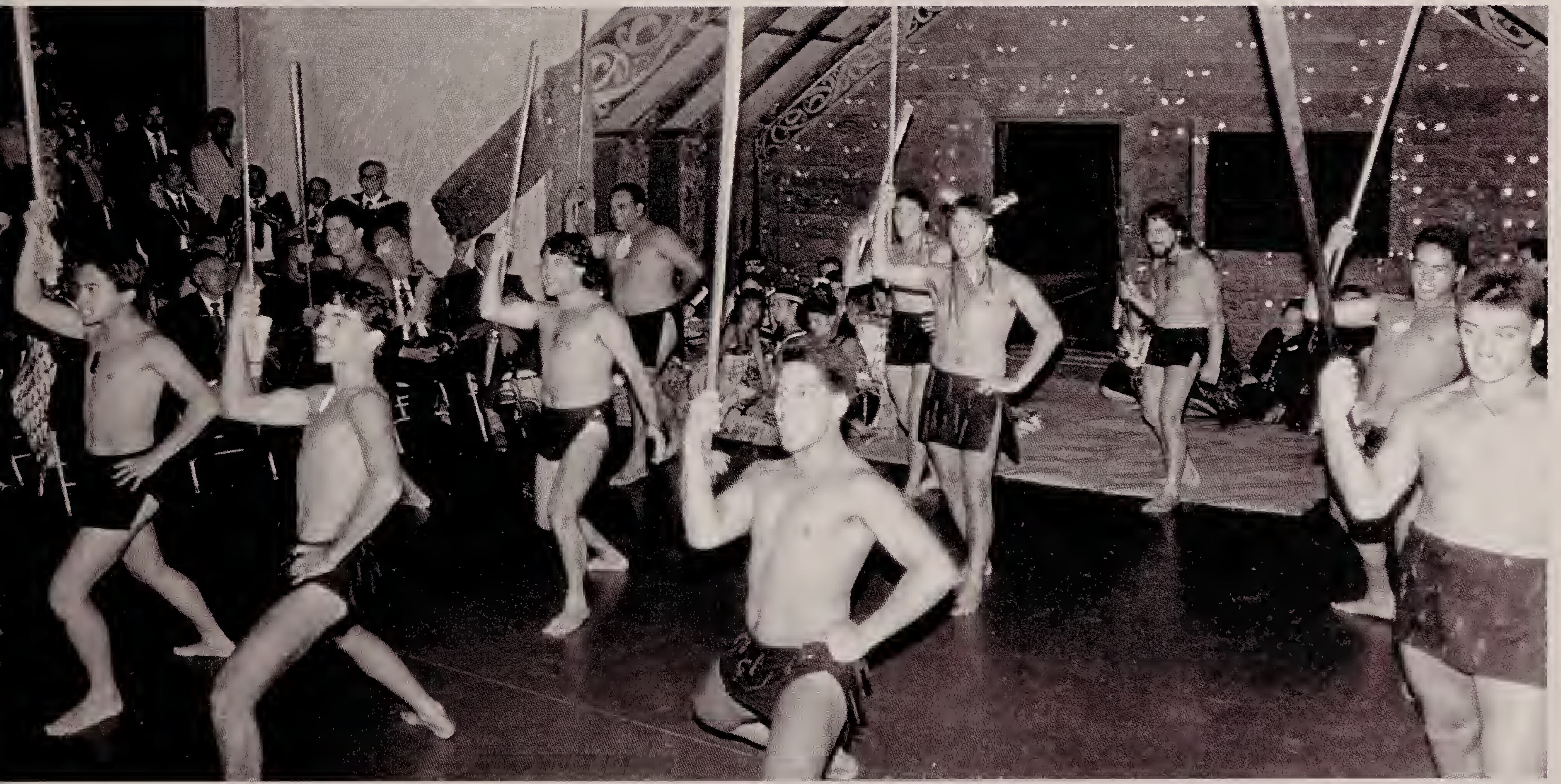
Several weeks after the Chicago opening of "Te Maori," John Terrell, curator of Oceanic archaeology and ethnology, led a delega-

A delegation of Maori from Tokomaru Bay came to Chicago in 1992 to plan the actual work of renovation. Pictured during a luncheon are (above, left) Iranui Haig and (right) Hine Babbington, with John A. Koten, senior vice president of the Ameritech Foundation, major funder of the project. Members of a Field Museum tour group visited Tokomaru Bay after the "Te Maori" exhibit in 1986 and began the process that led to the renovation and rededication of the house; as the Friends of Ruatepupuke, they kept the project going until funding was secured to begin the actual work. At left are the group's chair, Donald Cameron, and his wife Dorothy.

tion of 18 Chicagoans to Tokomaru Bay to continue the dialogue begun in Chicago. This exchange between Aotearoa and the United States led to a pivotal resolution: The people of Tokomaru Bay decided that they wanted Ruatepupuke to stay in Chicago so that, working side by side with The Field Museum, they could restore Ruatepupuke as a living marae, a Maori outpost in the Americas where they could teach others about themselves — their past, their present, and their aspirations as a native people.

Starting in April 1992, Ruatepupuke was disassembled for the first time since 1925. With principal funding from the Ameritech Foundation, the house was prepared by Field Museum conservators Catherine Anderson and Catherine Sease, and two Maori conservation/restoration interns, Hone Ngata and Hinemoa Hilliard. All of the work was done in frequent consultation with Phil Aspinall and the rest of the community at Tokomaru Bay. Arapata Hakiwai, curator of Maori collections at Te Papa Tongarewa, served with Terrell as the project's co-curator. Carolyn Blackmon, chair of The Field Museum's Department of Education, was the project's exhibit developer. Cliff Whiting and Ereatara Tamepo of Te Waka Toi (the Council for Maori & South Pacific Arts) collaborated with the Tokomaru Bay community and The Field Museum to coordinate logistics and decision-making in New Zealand. New woven panels (tukutuku) for the house were made at Tokomaru Bay and shipped to Chicago. Some of the original carvings were found in two New Zealand museums and in the Peabody Museum at Salem, Massachusetts. These carvings were kindly loaned to be reunited with their ancestor Ruatepupuke. Ruatepupuke II was formally opened again to the public by a delegation of fifteen people from Tokomaru Bay on March 9, 1993.

Members of the Tokomaru Bay community first saw Ruatepupuke II when they traveled to Chicago for the final installation of the "Te Maori" exhibit at the Field Museum in 1986. After Iranui Haig led the kaumatua of Tokomaru Bay into the house for the first time, a Maori cultural group performed a peruperu (taiaha war dance) on the marae.



A New Thread Is Woven

By Phil Aspinall

Photographs by Jill Carlyle

The pattern we selected for Ruatepupuke's tukutuku panels was Poutama as this had been the main pattern used in the house when it was still at Tokomaru Bay in the last century. However, unlike the usual way of having the Poutama pattern meet together at the center of the front and back epa walls, we decided to have the pattern go in one direction right around the house. We felt that would be in keeping with the many interesting features of the house, among them the uneven measurements of many of the carvings, and the creativeness of its architect and the integrity of its overall design.

When the people of Tokomaru Bay were given the task of doing the tukutuku panels for Ruatepupuke II, they were elated and keen to get

started. Ben Pewhairangi and I talked about the best and easiest way to do the work. The panels were to be made of the same materials used by our forefathers: kakaho reeds and kiekie strands. Kakaho, or toetoe as some people call it, is a plant of the Pampas family but is stronger and more durable. Kiekie is a flax-like plant that grows in the forest and it too is very strong when treated.

After some exploration we found large quantities of kakaho at Tikapa, a small coastal community fifteen miles north of Ruatoria. With the help of volunteers we were able to collect the more than 2,800 stalks that would be needed for the project. The kiekie was gathered from the Waioeka Gorge northwest of Gisborne; permission had to be obtained from the Department of Conservation and the people of the Whakatohea tribe who are the tangata whenua, the people belonging to that place.

Connie Pewhairangi, Kay Kopua, Hera Tari, Jan Raihania, Jonette Fairlie, Kimihia Dole, Julia Raihania, Kara Pewhairangi, and others stripped and prepared the strands for boiling so as to bleach the material. The strands were left to dry and whiten in the sun; those that did not bleach completely were dyed black. Meanwhile, I prepared the panels so there would be no delay once the strands were ready. Individual weavers were assigned one or two panels and in August 1992 all work was concentrated at our community workshop in Tokomaru Bay, where Ben Pewhairangi, Kay Kopua, Kara Pewhairangi, Kumeroa Raihania-White, Doreen Costello, Connie Pewhairangi, and I managed to complete the 54 panels by the first week of October.

We gathered one day in November 1992 for a ceremony to consecrate the finished panels and other materials for their journey to Chicago.

Counterclockwise from upper left: Ben Pewhairangi; Phil Aspinall, Kay Kopua, and Kumeroa Raihania-White; sorting the reeds; Kumeroa Raihania-White and Connie Pewhairangi; Doreen Costello (left) and Kara Pewhairangi; Phil Aspinall and Connie Pewhairangi

Pounamu

The greenstone

This greenstone, named "Aotearoa" (Land of the Long White Cloud), was given on behalf of the Maori people to the Field Museum on June 8, 1986 during the closing ceremonies at the Museum for the traveling exhibition "Te Maori: Maori Art from New Zealand Collections." It comes from the ancient and sacred source of pounamu (greenstone) on the South Island of Aotearoa.

Greenstone is prized and highly valued by the Maori, for it is imbued with deep spiritual power. In former times, pounamu was used to make adzes and chisels for carving sacred art, and it was fashioned into many kinds of beautiful adornments and treasures.

"Aotearoa" is one of three greenstones that were a mauri (life-force) for the journey of the "Te Maori" exhibition outside Aotearoa. Because The Field Museum was the exhibition's last overseas venue, this stone was given as a permanent symbol of the spiritual power of Te Maori both here and in Aotearoa. It holds the wairua (spirit) of the "Te Maori" exhibition and of the taonga (treasures) in Chicago in the care of The Field Museum.

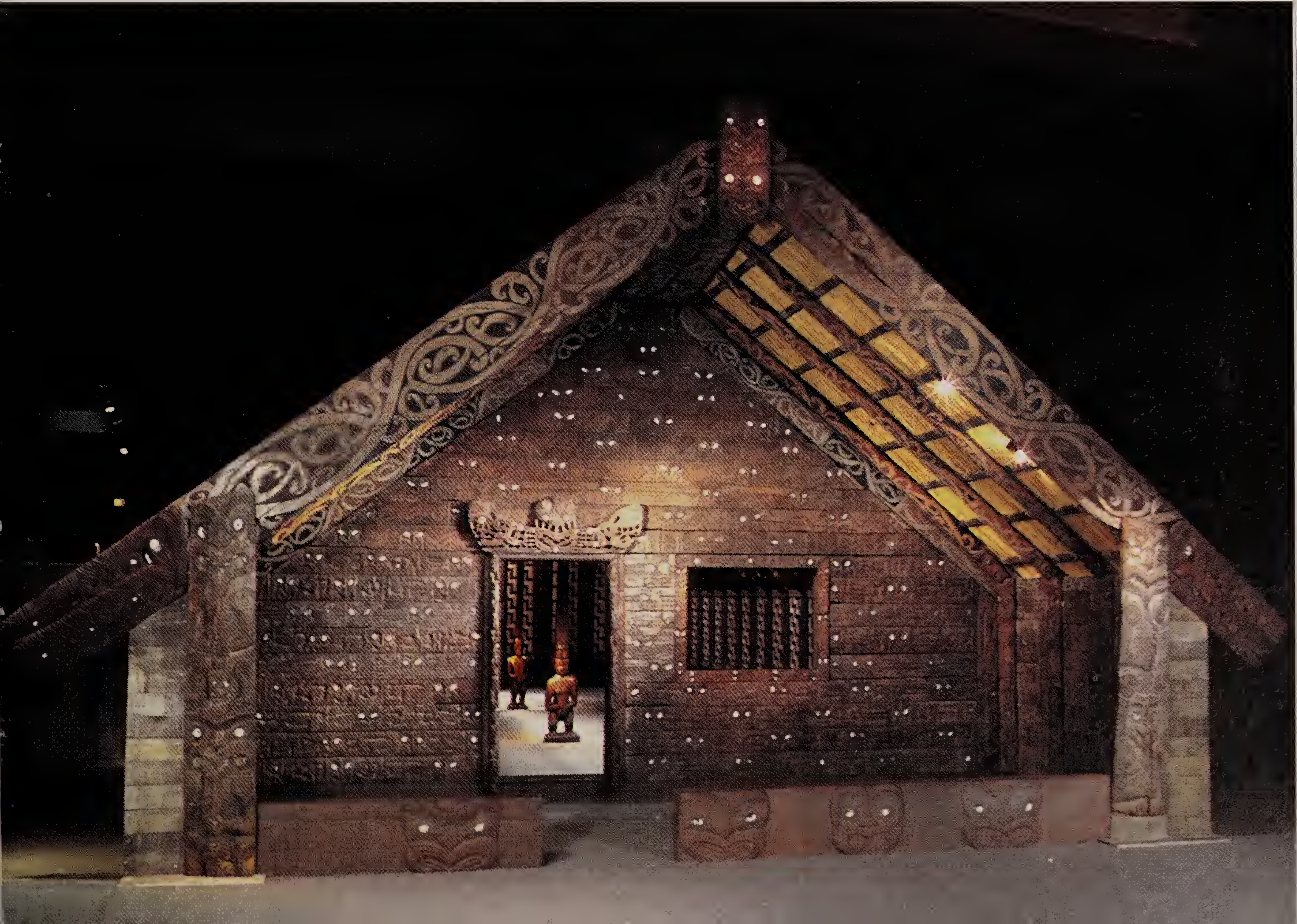
The Meeting House

He whare maihi e tu ki roto o te pa tuwatawata
he tohu no te rangatira.
(An ornamented house is an emblem of nobility
and a sign of a chief.)

Photographs by Diane Alexander White and Linda Dorman

Maori meeting houses, or whare whakairo (carved houses), may be thought of metaphorically in several ways. They commonly face east, toward the rising sun, and the floor of a meeting house, which in former times was earthen, is said to symbolize Papatuanuku, the Earth Mother; the roof represents Ranginui, the Sky Father; and the wall posts (poupou) are the gods and ancestors — the children of these two primeval parents who separated the earth from the sky and thereby brought light to the world. Furthermore, the porch window represents the opening through which the gods first glimpsed the outside world, after which they conspired against their parents to enter the light of day.

A meeting house can also be likened to a mighty war canoe because a canoe also represents the collective history, stories, genealogy, and mythology of the local community. It is customary,



Willard L. Boyd, president of The Field Museum, with the greenstone "Aotearoa" after the closing ceremonies for the "Te Maori" exhibit in 1986. Below: Ruatepupuke II in 1994, once again resplendent.

however, to regard a whare whakairo as the body of the ancestor whose name it bears: The ridgepole is the spine; the rafters are the ribs, and the wide boards along the roof at the front (maihi) are the ancestor's arms outstretched to welcome visitors to the marae.

Ruatepupuke II at The Field Museum is 56 feet, 2 inches in length. The back wall is 22 feet, $5^{1}/_{2}$ inches wide; the front wall is 22 feet, $7^{1}/_{2}$ inches wide. The height is approximately 13 feet, 10 inches.

Paepae
Porch threshold

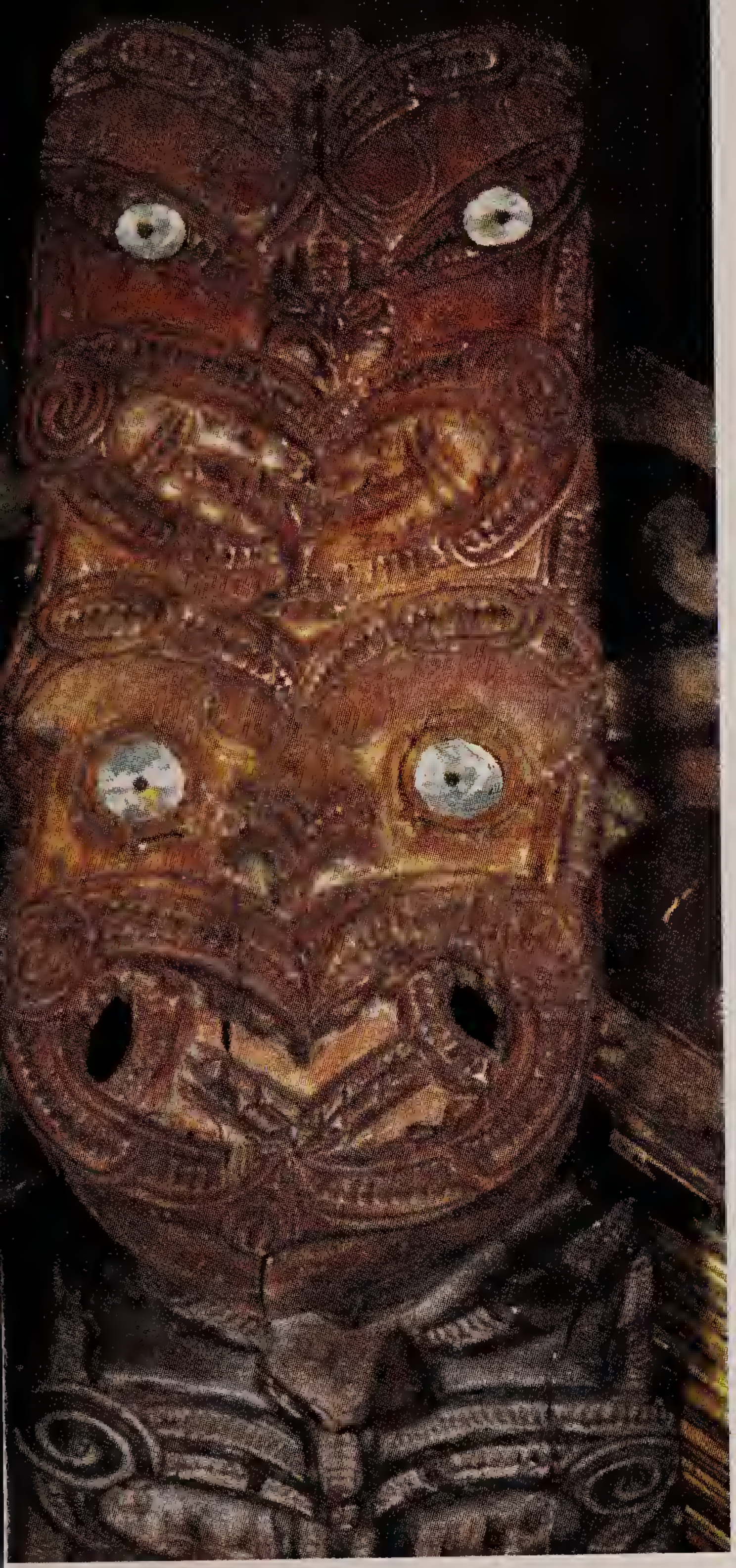
Hone Ngata carved a new porch threshold — paepae kaiawha, paepae kainga-awha or paepae roa — for Ruatepupuke II in 1992. He used 19th-century photographs of the house at Tokomaru Bay to duplicate as closely as possible the original paepae, which no longer exists. A gap was left in the new threshold to permit easy access to the porch. The paepae is symbolically likened to one crossing over the threshold from one world to another and is a visible statement of how Maori people perceive and understand the world.

Koruru
Gable mask

This gable "mask" figure most likely depicts the face of Ruatepupuke. We do not know why two faces are shown, one above the other. There have been suggestions that the upper face is that of Ruatepupuke while the bottom is his grandson Ruatepukenga, although some say it is vice versa.

FMNH / A112517.41c

FMNH / A112515.45c



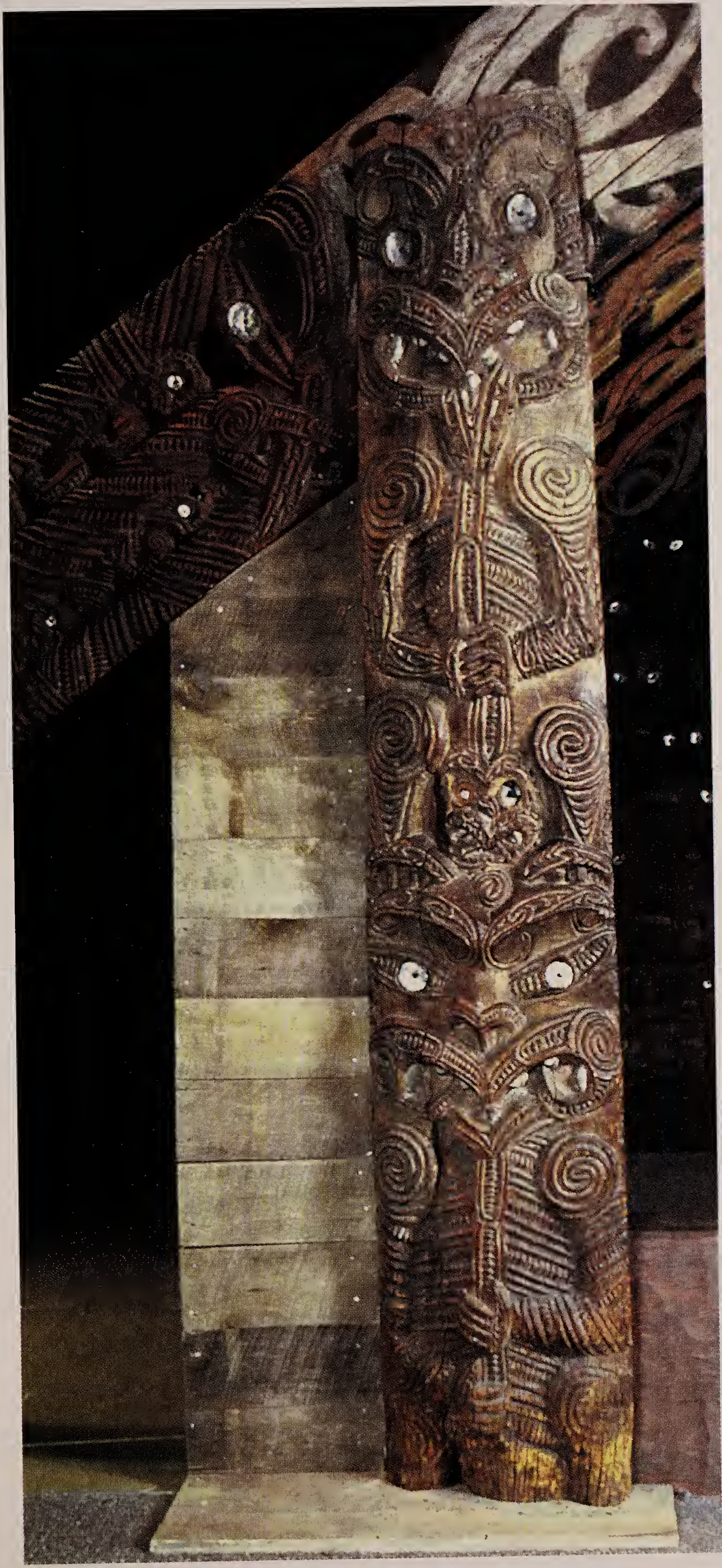
Maihi
Front gable boards

The wide boards on the front of a meeting house at the gable represent the arms of the ancestor for whom it is named. The carvings, raparapa, at the ends are stylized hands.

Amo
Front posts

The large carved posts supporting the gable boards represent ancestors. Some say the amo are the legs of the ancestor after whom the house has been named, just as the koruru is his head and the maihi are his arms.

FMNH / A112512.51c



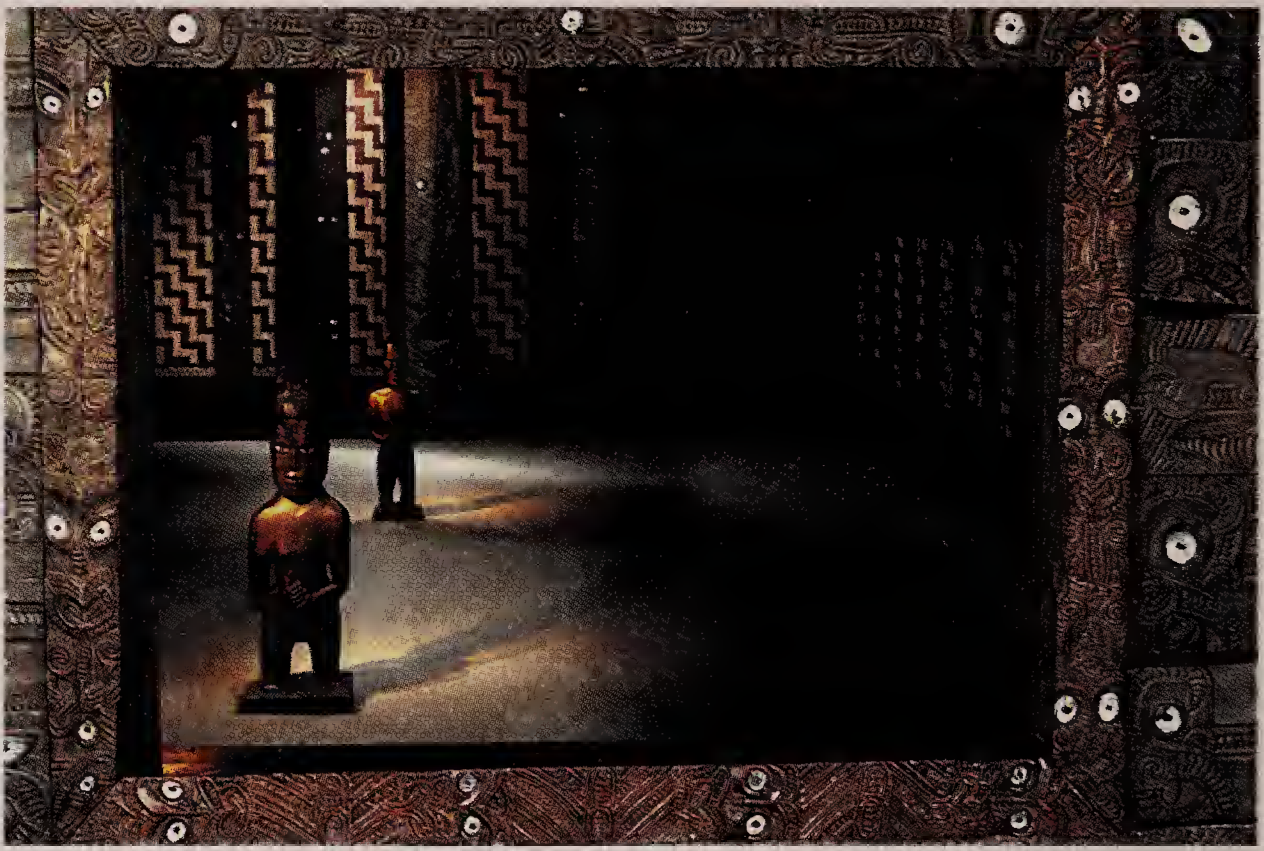
FMNH / A112513.51c

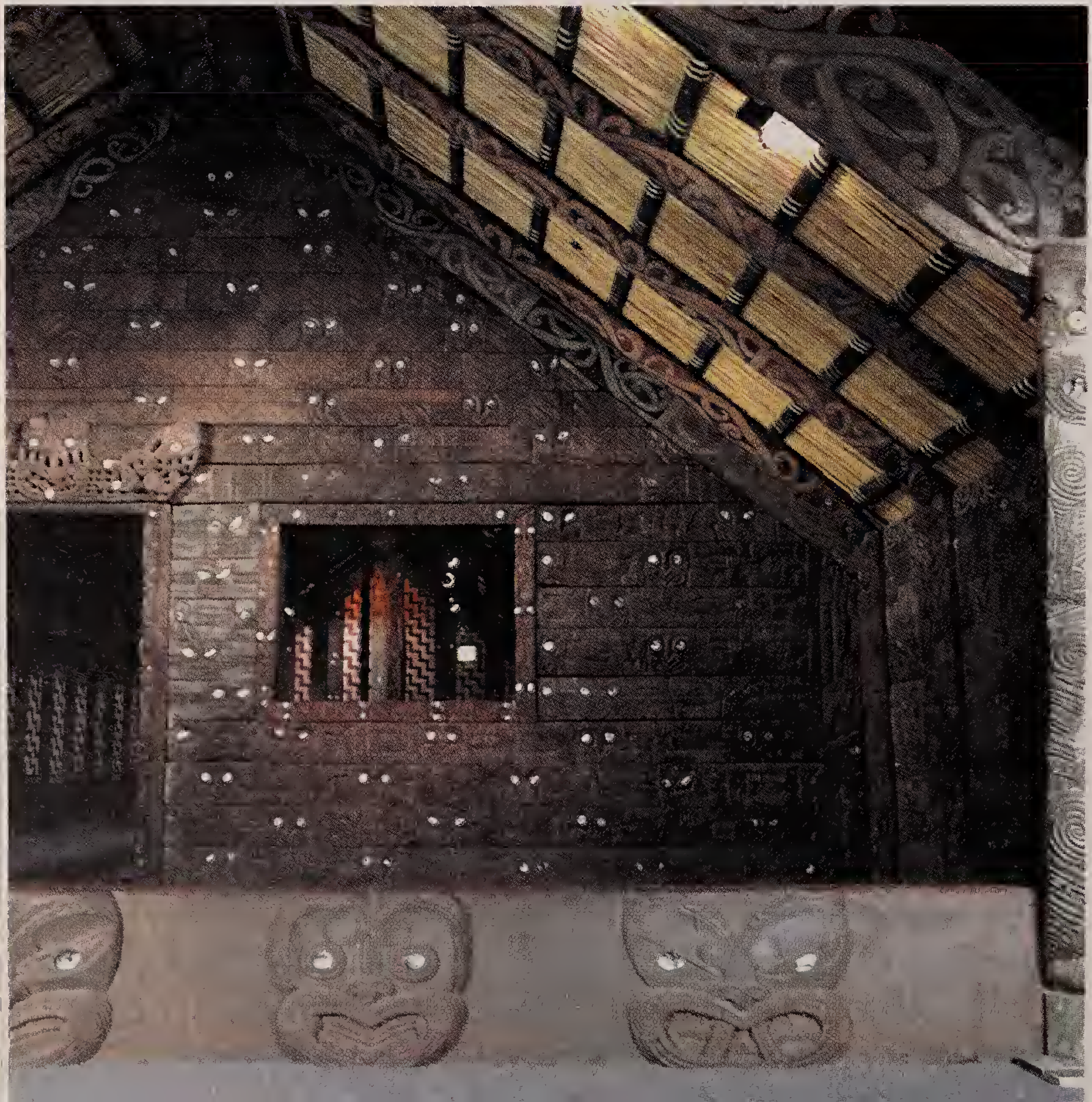
Matapihi
Porch window

The interior of a meeting house receives light from the outside through the window, the "eye" of the porch wall (also called mataaho or pihanga). As you move farther inside, the house grows darker, exemplifying the power of night and the movement of all life from creation to death.

Kuwaha
Doorway

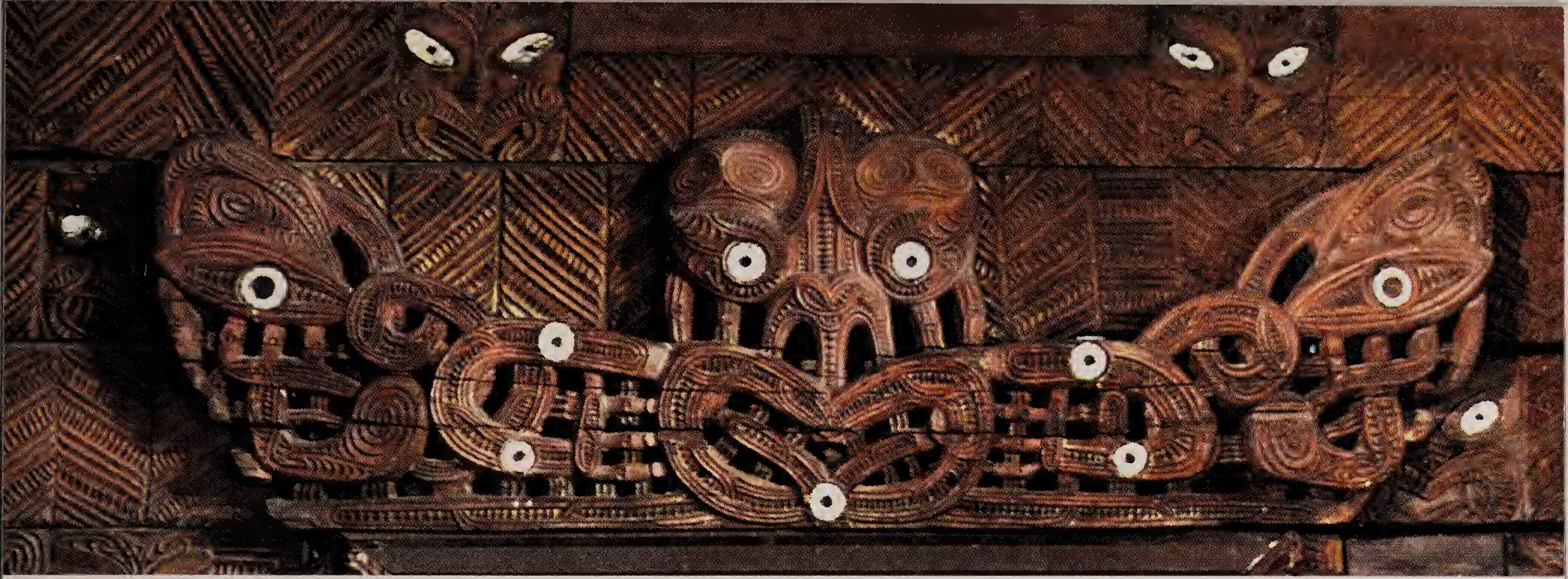
The kuwaha (the mouth), whatitoka (doorway), or tatau (door), of a meeting house represents the threshold between two realms: the sacred, spiritual world within and the profane, physical world outside. The left side of the house as you enter is reserved for the tangata whenua (the family of Ruatepupuke at Tokomaru Bay as well as the staff and members of The Field Museum). The right side is for use by manuhiri (visitors to the marae).


FMNH / A112509.43c


FMNH / A112516.44c

Mahau, Roro
Porch

The porch, mahau, of a meeting house is also called *roro* (literally, brains). Ruatepupuke II is the only Maori meeting house with a completely carved façade. Augustus Hamilton's photographs of this house in



FMNH / A112510.50c

Pare

Door lintel

The lintel, pare or korupe, over the doorway of a meeting house is considered one of the most important parts. In many cases the lintel is ornately carved and its motifs and arrangements often represent the Maori creation story or the exploits of the mythical hero Maui, who sought immortality by trying to pass through the body of Hine-nui-te-po, Goddess of Night. The lintel over the doorway of Ruatepupuke II is probably not the original one. Stylistically it is unlike the other carvings of the house, which have been done with flat woodworking chisels. The spirals on this lintel, in contrast, were carved using a gouge chisel. Photographs of the house at Tokomaru Bay taken sometime in the late 1880s or early 1890s by the pioneering New Zealand ethnologist Augustus Hamilton indicate that the original pare had already been removed by then. We suspect this lintel was put over the doorway by J. F. G. Umlauff when he exhibited the house in Hamburg, Germany, at the turn of the century. The carved side jambs, whakawae, of the doorway, however, are the original ones.

its original position at Tokomaru Bay clearly show — again unlike other meeting houses — that there were also narrow carved panels between the poupou on both sides of the porch. Unfortunately, many of these panels were somehow lost or destroyed before The Field Museum acquired Ruatepupuke II in 1905. When the house was reconstructed in 1992-93, Hone Ngata used Hamilton's photographs to carve the replacement panels needed to complete the porch.

Heke
Rafters

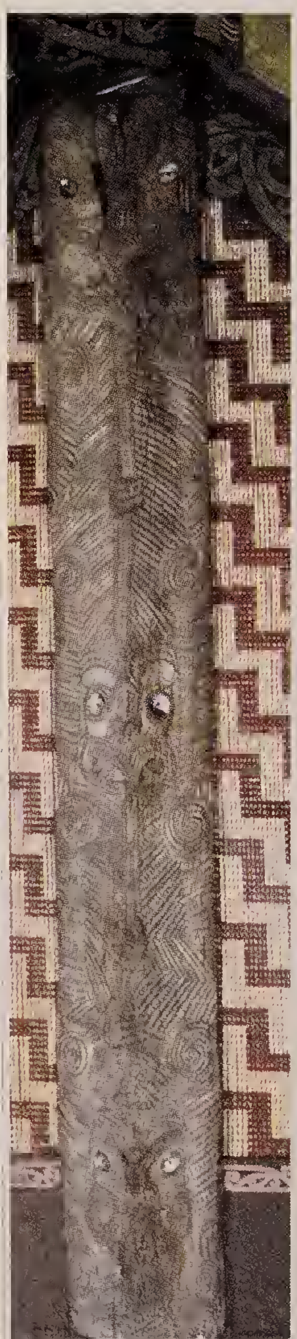
The wooden rafters, heke, of Maori meeting houses are normally embellished with kowhaiwhai designs done in white (or unpainted wood) with alternating red and black backgrounds. The designs used are often elaborately patterned combinations of a basic motif, the koru or pitau (a bulb-ended, curving element resembling an unfolding fern frond). The design painted on the ridgepole and on many of the heke of Ruatepupuke II is called ngutukura or mangopare (hammerhead shark), a pattern much favored on the East Coast of Aotearoa. There is a saying in Maori: Koi mate wheke, engari kia mate ururoa, "Don't let me die like an octopus; let me die fighting like a shark." This saying comes from the observation that the flesh of a shark quivers for a long time after death as if it were still alive. A few of the heke in this house are painted in another pattern called kowhai ngutukaka (after the flowers of the shrub *Clianthus puniceus*), a pattern that has a painted centerline running the full length of the rafters, visually tying together the elemental koru design scrolls.

Poutahuhu and Poutuarongo
Ridge posts

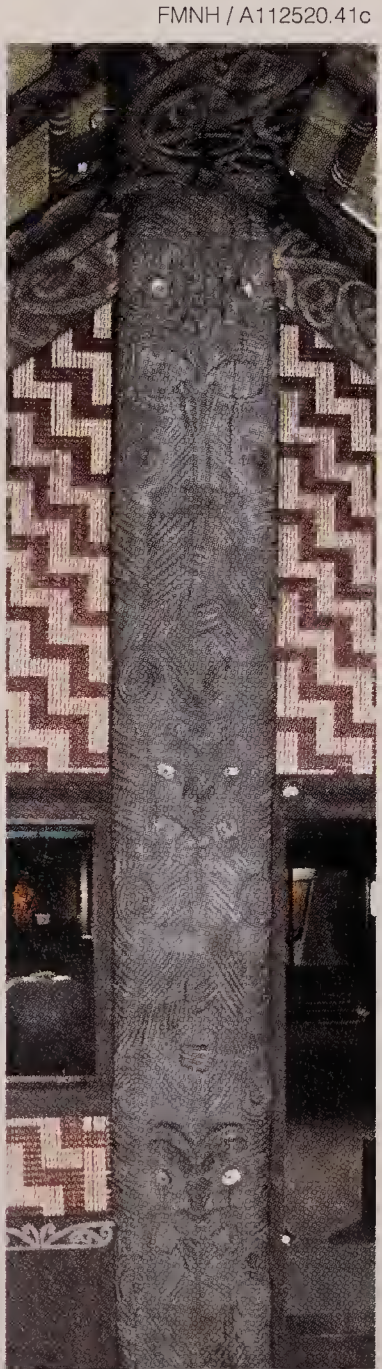
The massive posts at each end of a meeting house support the ridgepole and are often carved with ancestor figures in round, bold relief. The poutahu or poutahuhu, the post on the right side of the doorway as you enter, represents the pathway to the gods. It symbolizes the first upward thrust of Tane, lord of the forests, when he pushed Ranginui and Papatuanuku apart so that light could brighten the world. The three figures carved one above the other on the poutahu of Ruatepupuke II are customarily said to portray genealogical descent from father to son to grandson.

While it is said that the poutahu represents Tane and the life-giving element, the poutuarongo at the far end of the ridgepole at the back of the house is said to represent Hine-nui-te-po, Goddess of the Night, who was Tane's daughter and wife. It is said that the line running up the Tane post, along the ridgepole, and down the poutuarongo represents the journey of life. The poutuarongo symbolizes the threshold between life and death.

FMNH / A112519.47c



FMNH / A112520.41c

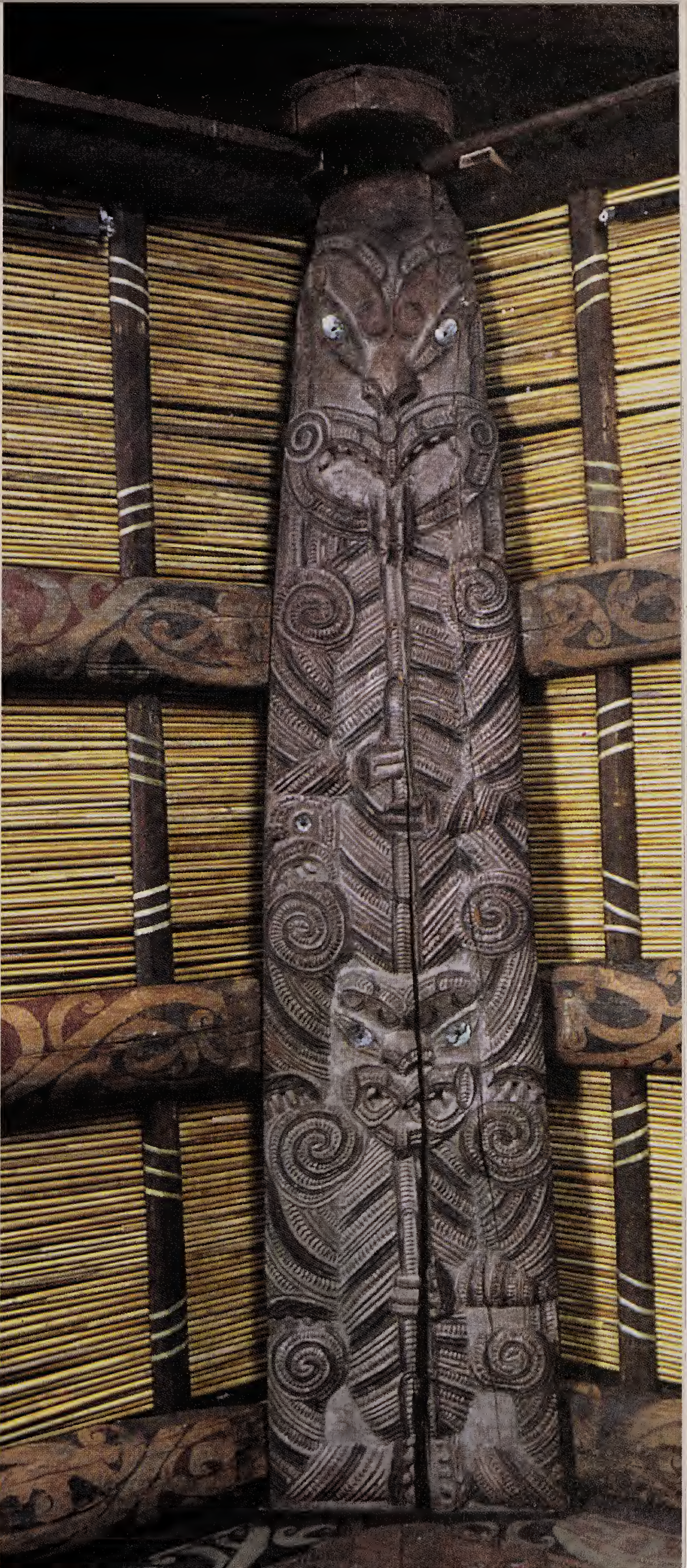


Tahuhu
Ridgepole

The tahuhu (or tahu, tauhu) of a meeting house symbolizes genealogical descent from Ranginui (Sky Father) and Papatuanuku (Earth Mother), both of whom are portrayed in the carvings on the front end of the ridgepole above the porch. The notches on both sides of the ridgepole are said to represent the baskets of knowledge brought back to Papatuanuku by Tanenuiarangi. The roof area. which incorporates the tahuhu and heke (the ribs), is believed to represent the life, history, and genealogy of the particular Maori community. The history is often depicted in the kowhaiwhai pattern applied to the ridgepole and the continuous line is said to represent the continuity of the group. This journey through life speaks of a passage from Te Kore (the void)

FMNH / A112521.51c

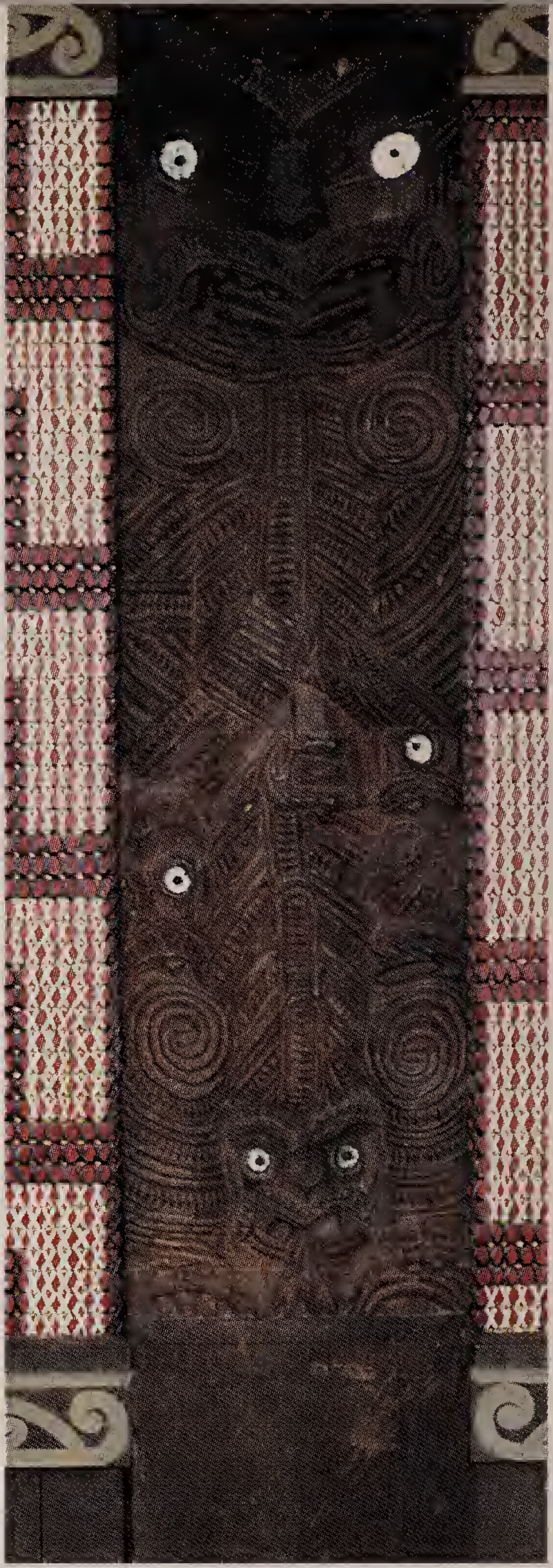
through Te Po (the realm of night) and into Te Ao Marama (the world of light). The Maori myth of creation is often depicted on the ridgepole. It was here that Tane, one of the seventy offspring of Papatuanuku, the Earth Mother, and Ranginui, the Sky Father, rent his parents apart so that the world could experience the realm of light. Tane is accorded many names that reinforce his importance and authority in the Maori world. Some of these are: Tane-nui-a-Rangi (great son of the Sky Father); Tane-matua (the parent); Tane-te-waiora (giver of life and light); and Tane-te-wananga (giver of knowledge). The history, genealogy, and korero of the community descend from the ridgepole to the rafter patterns and on to the poupou, the carved figures depicting notable ancestors and descendants.



MNH / A112508.43c

Poupou
Side posts

There are 18 poupou, or ancestor posts, on the left and right side walls, tara or pakitara, inside the meeting house. Some have been carved more skillfully than others, suggesting that they were done by a master carver while the rest were fashioned by apprentices. The names of most of the ancestors portrayed on these poupou are no longer known. Traces of handwritten identifications, however, have been discovered just below the carvings on twelve of them. While most of the names thus recorded are now illegible, "Ko Rangitukia," "Ko Tewhiwhi," "Katara," "Ko Teuru," and "Waui" are still visible. These names were probably inscribed on the poupou when the house was under construction at Tokomaru Bay, *ca.* 1880.

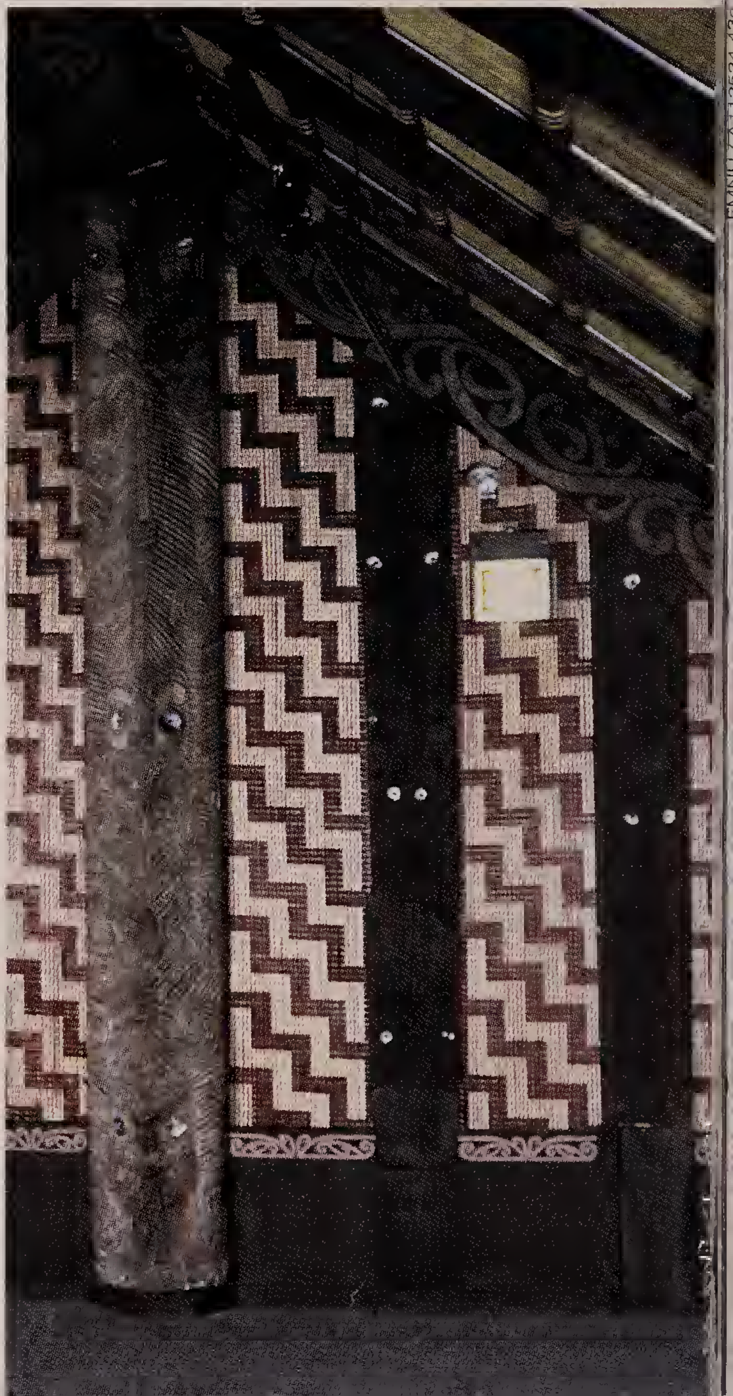


FMNH / A112506.48c

Tukutuku
Woven panels

None of the original tukutuku panels came with the house when it was purchased in Hamburg, Germany, by The Field Museum in 1905. All the tukutuku panels, kakaho (roofing reeds of cut toetoe grass, which resembles pampas grass), and flax lashings needed to rebuild the house in Chicago in 1993 were assembled at Tokomaru Bay and shipped to The Field Museum in 1992.

Making the tukutuku panels at Tokomaru Bay was a communal effort. The design pattern selected for the new panels is called Poutama, which signifies Tanenuiarangi's struggles on his journey through the heavens to acquire the three kete (baskets) of knowledge — the kete of sacred lore and ritual; the kete of war and harmful, evil things; and the kete of peace, compassion, and the arts —and bring them back to Mother Earth. The weavers chose this pattern because they felt it matched the artistry and stylistic continuity of Ruatepupuke II and also that it is the much-favored and respected pattern of Maori communities on the East Coast. Photographs of the house taken in New Zealand after it was dismantled at the end of the last century suggest that most of the original panels had this design on them. Some, however, were done in a pattern called kaokao: a chevron design that signifies strength in battle and which represents a warrior's arms extended away from his body.

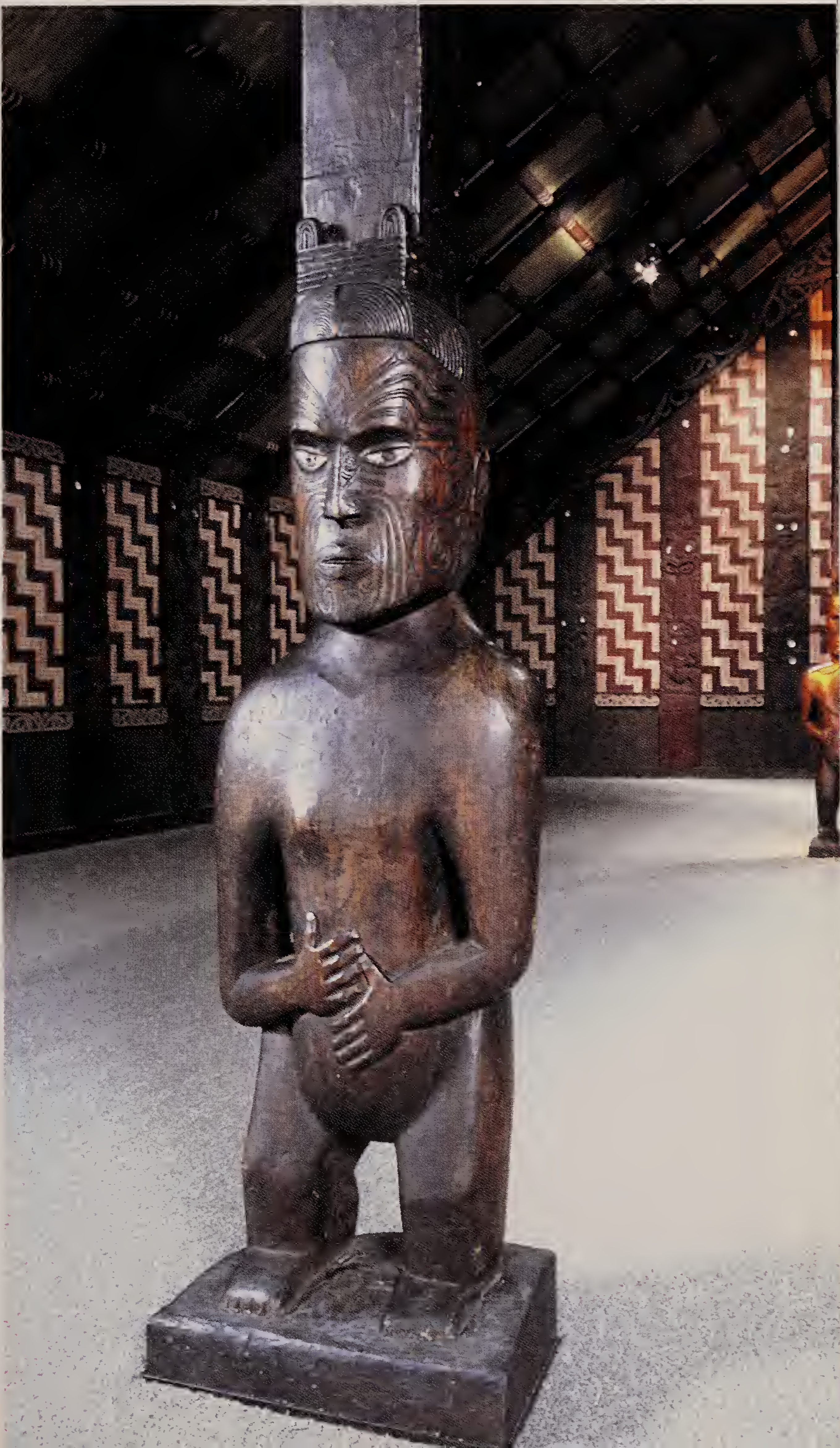


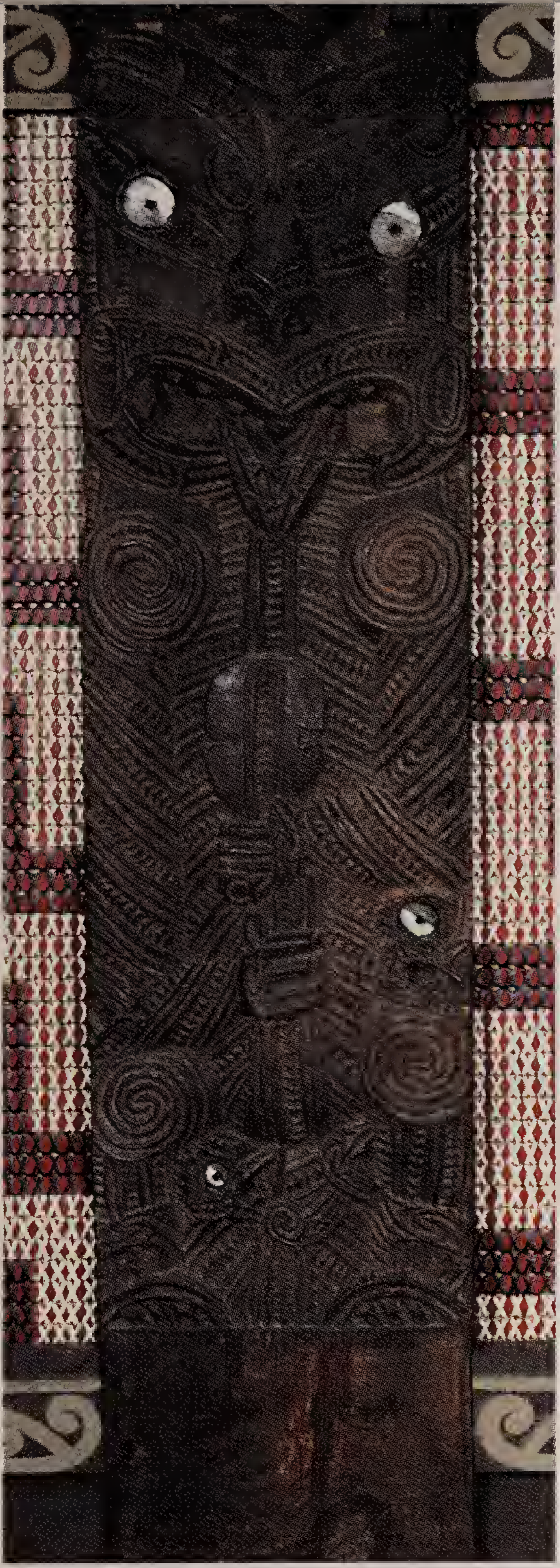
Poutokomanawa

Center posts

The center of the ridgepole is supported by two free-standing columns — symbolically representing the heart, manawa, of the ancestor — that portray, in a strikingly realistic manner, two individuals of great significance in the history of the tribe and families that built this house. Unfortunately, their identity is now unknown.

FMNH / A112522.44c





FMNH / A112506.48c

Epa

Side posts, front and back interior walls)

The figures on the carved wall posts at the front (roro, apai) and back wall (tuarongo) of the house represent spirits and ancestors.

On the Marae

Bringing up the hangi, Pakirikiri Marae, Tokomaru Bay. The hangi is an earth oven used for cooking festive meals.

Visiting a marae in Aotearoa can be a profound and unforgettable experience. Nowhere else are Maori ideals, beliefs, and customs given such intense, vibrant expression. To be welcomed formally on a marae by the tangata whenua (the local people, the hosts) is both a sincere honor and a sign of genuine respect.

The manuhiri (visitors) receiving such attention must respond accordingly. To do so, they need to know the rules of conduct set by local protocol, marae kawa, and the particular customs, tikanga, observed on the marae they are visiting, for every marae has its own etiquette, its own way of doing things, even though there are general guidelines for conduct that most, if not all, Maori communities accept as proper and fitting.

Generally speaking, for instance, a visiting group must not enter a marae until they hear a woman — the kai karanga (caller) of the tangata whenua — call out, karanga, to them to come forward, whakaeke mai. As a rule, her call is then answered by a return call, karanga whakautu, from another woman — the kai karanga of the visiting group — after which the manuhiri move together silently onto the marae as one body.

The tangata whenua will already be on the marae as the visitors advance, not in the open area in front of the meeting house itself, which is kept for speakers when they stand to address the gathering, but instead either on the side of the marae reserved for the tangata whenua or in front of the marae facing the advancing manuhiri.

The visitors stop their solemn progression onto the marae at a point about 30 to 40 feet or so in front of the whare whaikairo; both they and the tangata whenua bow their heads for a few minutes in remembrance of departed relatives and friends. After these moments of silence, the tangata whenua sit down and, when a sign is given, the manuhiri move forward to take the seats provided for them on the visitor's side of the marae (often, but not always, the side where the window of the meeting house is located). Those on each side who will be speaking on the marae sit in the front seats.

The formal exchange of greetings and speeches between the tangata whenua and the manuhiri begins soon afterwards. The first speaker is always a local person. On some marae the next speaker will be a visitor. Then the third will be a local person, and so on back and forth between the local people and visitors until all who are to speak have spoken. This alternating way of exchanging greetings is called Tu atu, Tu mai, or Tau-utu-utu. On the East Coast it is usual, however, for all of the speakers on the side of the tangata whenua to stand and speak, one after another, before speakers from the side of the manuhiri have their turn to address the gathering. This form of

Jill Carlyle

Music is an important part of life on the marae — and it needn't be strictly traditional. Here, performers with amplified instruments at the Te Awe O Waiapu Festival, Te Hono ki Rarotonga, Pakirikiri Marae, Tokomaru Bay.

protocol is called Paeke and is the custom that is used for Ruatepupuke II.

In either case, it is customary that each speech is followed immediately by a waiata (a song).

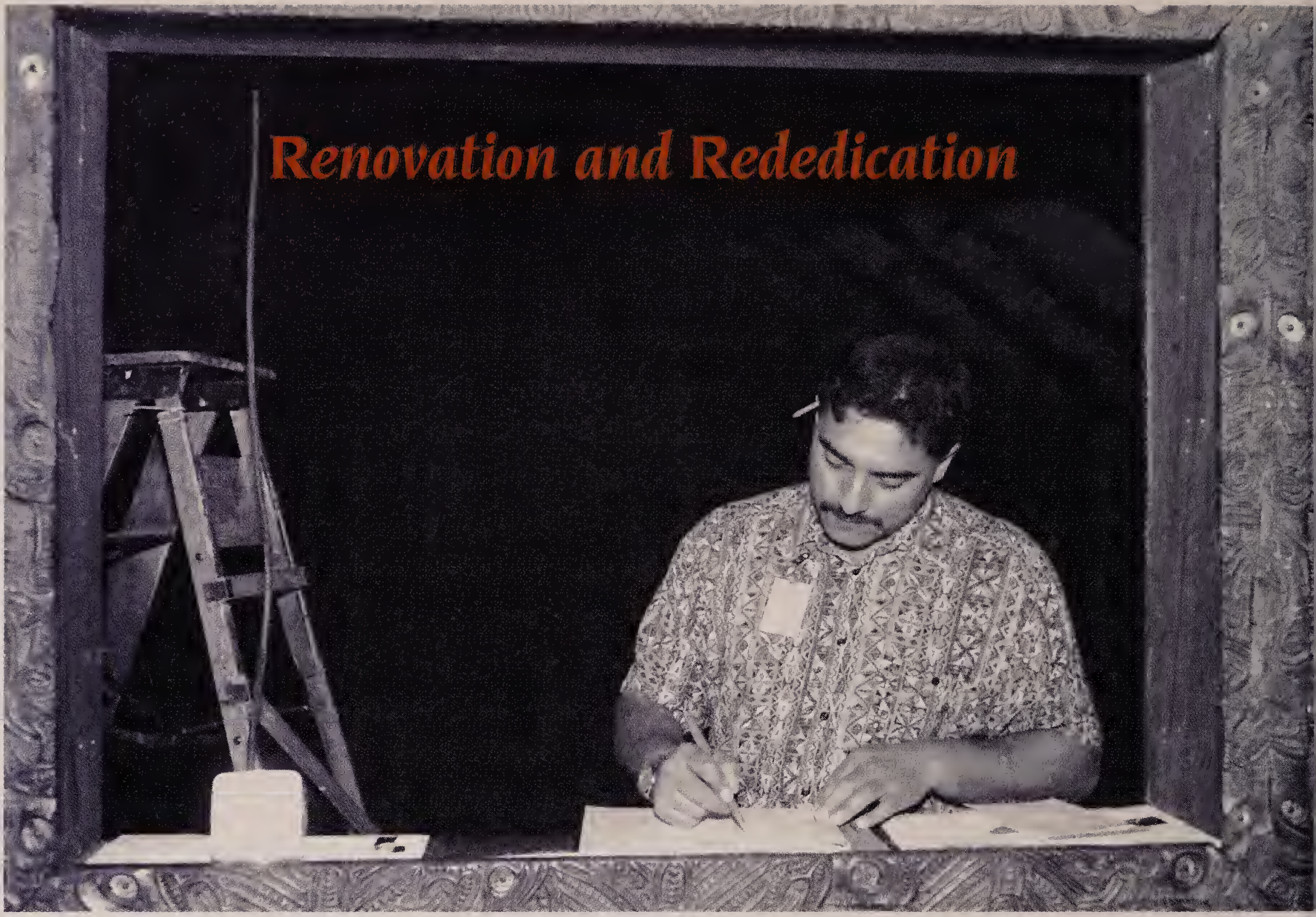
Normally the last person from the manuhiri to speak during the welcoming formalities presents a gift, a koha, to the tangata whenua. Then a local person will invite the visitors to move to his side of the marae and form a line to shake hands, hariru, and press noses together once or twice with the tangata whenua, a traditional form of Maori greeting called hongi. The process of turning strangers, waewae tapu (literally, "sacred feet," or first-time visitors), into members of the family, whakatangata whenua, is now complete. And the manuhiri will be tangata whenua for the duration of their visit.

What is said during the course of greeting visitors is generally impromptu. Oratory, whaikorero, on a marae is an art with its own rules and conventions. After the formal welcoming ceremony, everyone usually sits down in the whare kai (the marae's dining hall) to have a meal together as one family, whanau.

The reasons — te take in Maori — for people to come together for a hui (gathering) on a marae are many. In Aotearoa, a marae is often the scene of meetings, weddings, reunions, funerals, baptisms, seminars, and the like. Ruatepupuke II presently stands, of course, in a museum in a city where there is no resident Maori community. It is not often, therefore, that this meeting house is greeted in Maori and formally welcomes Maori visitors. But this house is very much a part of day-to-day life at The Field Museum. Visitors to the Museum are expected to act accordingly.

Jill Carlyle

Renovation and Rededication

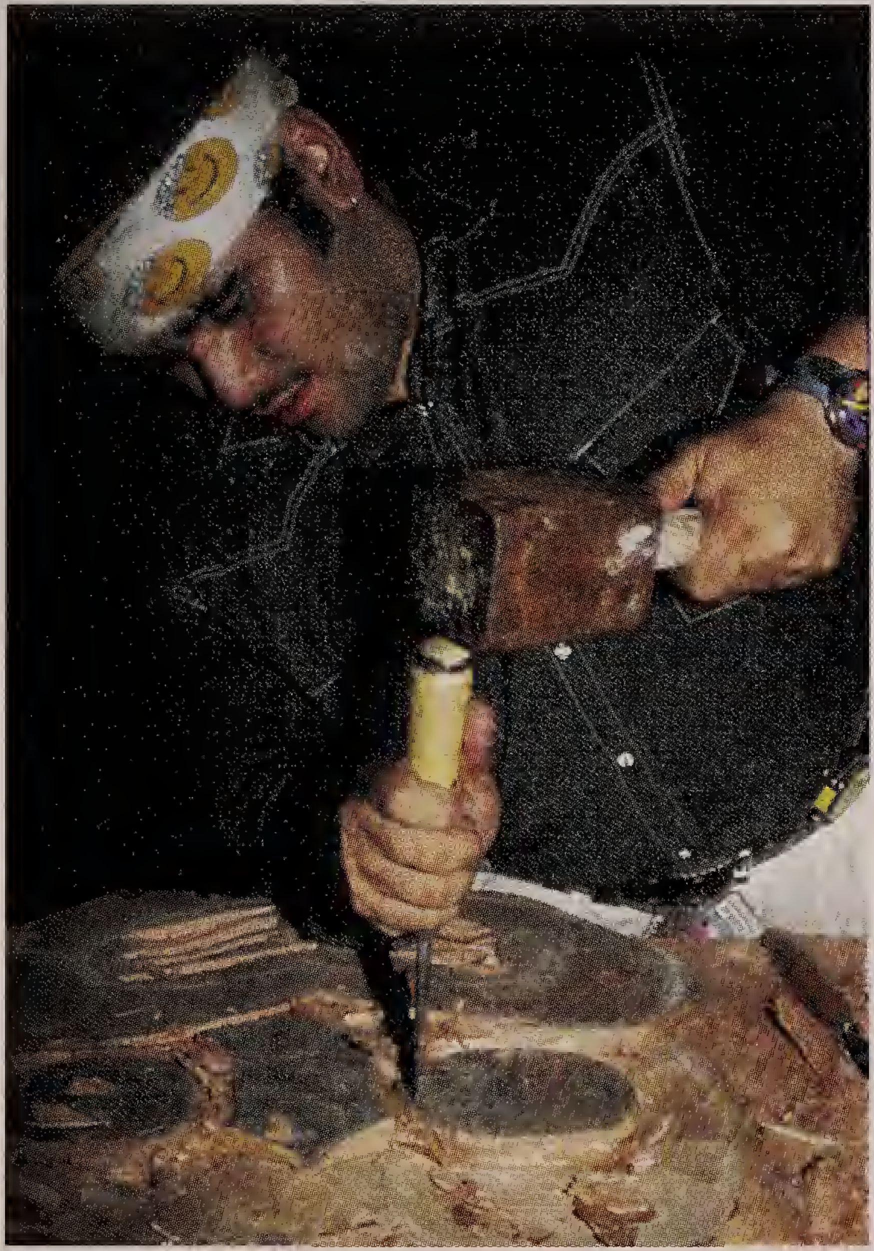


Diane Alexander White / GN85917.17A-18

Ruatepupuke was dismantled and moved from the ground floor of The Field Museum to the second floor, where it was refurbished and rebuilt. Above, co-curator Arapata Hakiwai sketches out work to be done on the façade. Below left, taking down the maihi. Below right, the ridgepole was hand-carried to the first floor and then raised with a skyjacker to the second-floor balcony. Opposite, top, Hone Ngata (left) carves a new threshold from photographs of the original; and Hinemoa Hilliard removes years of grime from the rafters. Center right, a steel superstructure is erected; below, the refurbished house parts are attached to the skeleton.

Diane Alexander White / GN86330.20c

Diane Alexander White / GN86351.13c



Diane Alexander White / GN86452.18c

GN86616.54

Linda Dorman / GN86636.6c

Dawn Ceremony, March 9, 1993

John Weinstein / GN86700.34c

John Weinstein / GN86702.25c

The reopening of Ruatepupuke II on March 9, 1993 was marked by ceremonies beginning with a Maori procession into The Field Museum where they were greeted by Native Americans including Vincent Catches (opposite page, top), a Lakota on the faculty of NAES College in Chicago, shown here with Putiputi Mackey of the Ngati Porou tribe in the Maori custom of rubbing noses on the marae. At right, Ms. Mackey caresses a poupou inside the house, "keeping warm" the ancestors whose spirits reside there. Above, Iranui Haig and Ben Rikirangi Pewhairangi descend the stairs to the formal opening of "Te Waka Toi: Contemporary Maori Art from New Zealand," an exhibit organized by Te Waka Toi, the Maori and South Pacific Arts Council. Opposite, bottom, Rota Waipara leads the Maori group in honoring the treasures of other indigenous peoples on display in the Field Museum.

Te Kawa o Ruatepupuke II

The Protocols

The following protocols have been formulated and sanctioned by the Maori people of Tokomaru Bay and the staff of The Field Museum. They provide a "living dimension" to Ruatepupuke and will be used with integrity and respect:

The kawa is paeke.

The area in front of Ruatepupuke II is the marae atea; this space must be kept clear at all times.

If you are being formally welcomed there, you should go on to the marae in silence.

No food or smoking is permitted in the meeting house or on the marae.

The right-hand side of the marae as you face the meeting house is reserved for the tangata whenua (the staff and members of The Field Museum and the people of Tokomaru Bay).

No one may sit on the paepae or leave shoes or other objects in front of it.

If you are scheduled to speak, sit down in the front row on the side reserved for visitors (the left side when you are facing the meeting house). If not, sit behind those who will be representing you.

Children are welcome on the marae, but they are expected to be reasonably quiet, respectful, and well-behaved.

When a formal welcome is being extended to visitors to the marae, please do not cross the line of speakers, walk over people who are sitting on the floor, or interrupt the speakers.

Avoid drawing attention to yourself if it is necessary for you to move around or leave the hall.

If possible, shoes should be removed before entering the meeting house.

When the interior of the meeting house is being used for conferences, gatherings, overnight visits, and the like, the left side of the house as you enter is the area designated for the locals (the staff and members of the Field Museum and the people of Tokomaru Bay); the right side is reserved for visitors. If more room is needed, visitors may occupy the left-hand side as well, starting at the back.

The area underneath the window as you enter the house is reserved for the most respected elder or chief spokesperson of the visiting group.

When you sleep over in the house the talk must be calm and peaceful.

When you sleep over in the house it is customary that you go around the house and introduce yourself and perhaps say something about the intent of your visit. The mihimihi (greetings) should start on the immediate left as you enter the doorway area and finish with the most respected visitor by the window area.

It is customary that when someone is speaking you don't get up to leave or otherwise interrupt the speaker.

Hone Ngata carved this sculpture depicting the legend of Ruatepupuke. Ngata (at left) and Arapata Hakiwai carried it to the wall opposite Ruatepupuke in the Field Museum where it was installed during the Dawn Ceremony on March 9, 1993.

John Weinstein / GN86697.26c

The Legend of Ruatepupuke

Mokena Romio, the Maori elder who apparently sold Ruatepupuke II *in the late* 19th *century, wrote the following account tracing his ancestry to* Ruatepupuke, *the grandson of the* Sea God, Tangaroa. *It tells how* Ruatepupuke *brought the art of carving from* Tangaroa's *house in the ocean,* Huiteananui, *to the realm of light, where eventually it was passed to his mortal descendants, beginning with* Hingaangaroa. Mokena Romio *expresses his intention to build a house named* Ruatepupuke. *The* Maori *text is followed by an* English *translation by the anthropologist* Sidney Moko Mead.

He korero Putake tenei. Ko tenei korero mo tetahi Whare ko. Huiteananui Te Ingoa.

1. He tokomaha nga Tohunga Pu-korero e korero mo tenei whare, a e korero ana tetahi tohunga pu korero, he ingoa ke te ingoa o taua whare, me te tangata ano hoki nona taua whare.
2. A e korero ana tetahi tohunga Pu-korero, ko te ingoa o taua whare, kote Rangipouturu, me tona whakaatu ano i te ingoa o te tangata nona taua whare ko Hinematikotai.
3. A e korero ano tetahi tohunga Pukorero ko te Uruomanono ke te ingoa o taua whare ko te ingoa o te tangata nona taua whare, ko whakatau.
4. A ki ana etahi iwi o te motu nei e hara ia Huiteananui te ingoa o taua whare, e hara ano hoki i te Uruomanono taua whare, engari ko Hitaraiania ke te whare o whakatau.
5. A e korero ana o matou Tipuna tuku iho ki o matau Matua. Ko Huiteananui tonu te ingoa o taua whare, a ko Tangaroa tonu te tangata nona tenei whare, a he tokomaha tonu matou nga mokopuna a tenei Tipuna tera e whakaaturia o matou whakapapa ki tetahi wahi o tenei Pukapuka.

Kamutu te whakamarama
i enei putake.
He putake ke tenei.

Ka hoki atu te korero ki muri, ara kia Tangaroa ano ko tenei tangata ko Tangaroa, he Tamaiti na Rangi raua ko Papa. Kanoho a Tangaroa ia te Heketangawainui ka putaki waho Pokotoru nga Tamariki 1 Poutu - 2 Ikatere 3 - Punga. Ko nga uri o Punga i Tapaa etahi ingoa mo ratou ko Rehua ko Tutewehiwehi ko Tutewanawana i haere enei kite moana ko nga uri o Rehua i wahia ko etahi ki te moana, ko etahi i noho ki uta, ko nga uri i noho ki uta, Tokorua i noho ki roto ki nga Wai-Maori, koia tenei he Upokororo he Matamoe, Tokorua ano i noho ki runga rakau, ke kooko Tui nei, he kopara tetahi, ara he Korimako te ingoa ki etahi iwi ote motu nei, ka wehe nga uri nei, katahi ka poroporoaki a Tutewehiwehi, raua ko Tutewanawana, ki nga uri o Rehua, penei haere ra e hika ma e, hai whaka agitanga mate wahine kite ahi Raurahe, katahi ka karanga nga uri a Rehua, haere ra e Tu ma e, hai tapaetanga ma te wahine ki runga ki te kopae kai-maoa, na ko nga uri, o Tutewehiwehi raua ki Tutewanawana kai te moana, he ika Maomao, he Kahawai, he Moki, he Aturere.

Ko te mutunga tenei o te whakahaeretanga i nga uri o tenei Tamaiti a Tangaroa ara o Ikatere ka hoki atu ano te korero ki muri ki etahi o nga uri a Taugaroa, ara kia Poutu, na Poutu ko Ruatepupuke, na Ruatepupuke ko Manuruhi, na taihoa ake e ata whaka maramatia ai tenei whakapapa, ara te whakapapa o tenei Tamaiti a Tangaroa ka hoki atu ano Taku whakamarama mo te ahuatanga o tenei whare o Huiteananui ka tipu ra a Manuruhi, ka pakeke ka moe wahine. Ka whanau tona tamaiti ko Ruatepukenga ka tangi taua tamaiti ki nga kai o te moana katahi ka korero a Manuruhi ki tona papa ki a Ruatepupuke, kanui te tangi o te tamaiti nei ki te kai o te moana, kaati homai tetahi matau ki a au, ki a haere au ki te one hi ai i Takawhiti, ara ki te Tapaatai i Hawaiki katahi ka ki mai a Ruatepupuke kia Manuruhi, haere ki te one, rapu mai ai i tetahi kohatu, ka mau mai ai ki a au, katahi a Manuruhi ka haere ki taua one, ka kitea e ia tetahi pohatu, ko taua Pohatu he ahu a whero, te taenga mai ki a Ruatepupuke ka mahia e Ruatepupuke ka oti - i whaka ahuatia ki te ahua ika, taua pohatu, rite tonu ki te paua ka tapaia te ingoa e Ruatepupuke ko te whatukuru-a-Tangaroa, katahi a Ruatepupuke ka ki atu. Ki a Manuruhi, koi pokanoa koe ki te mau i te paua nei ki te one mahi haere ai, engari taua tahi e haere ki a tae rawa ia au tetahi ika kotahi ki nga atua ki a kai mai ratou i te Hau o te tipua ki a noa katahi ano koe, ka haere noa ai, a i wkakarongo ano a Manuruhi ki te korero a tona Paapa, a na te tahi tagata i whakakoikoi ki a haere tonu ia kite patu ika, e ngari kua rongo ke a Tangaroa i tapaia taua Paua koia te ingoa, ka tae ra a Manuruhi ki te one ka mahia te paua ki te kai. Katahi tonu ka tau atu ka mau te ika, pena tonu i muri iho, Katahi ka titiro mai a Tangaroa katahi ia ka whakaaro akua nei nga uri o Ikatere te ngaro ai katahi ka Whakaaro a Tangaroa kotahi tonu tenei mokopuna aku, ko nga mea tokomaha aku nei te ngaro katoa ai i a ia - kaati me patu e au a Manuruhi te mea kotahi, katahi ano ka tikina mai a Manuruhi, ka mauri a e Tangaroa ka tangohia te ahua tangata o Manuruhi. Ka Whakaahuatia ki te ahua manu, i tikina i tetahi onga Tamariki a Rehua, ara ite kooko i whakanohoia koiara hai tinana manu Mona, ka rongo a Ruatepupuke kua riro tona Tamaiti kai te patu ika, i taua one i Takawhiti, kaputa mai te whakaaro ia Ruatepupuke penei, aku nei tona Tamaiti te mau mai ai i tetahi ika ki a ia, kai kawenga mama ki te wahi Tapu, no te roanga ona e tatari ama. Katahi ia ka haere ki te rapu haere ia Manuruhi, ka tae ia kinga kainga, ka ui atu ki nga Tangata o reira, kaore ranei koutou i kite i a Manuruhi i konei, ka ki ia mai e nga tangata o reira kaore matou i kite, katahi a Ruatepupuke katangi ki tona Tamaiti, kahaere ia ki taua one i Takawhiti rapu haere ai, a ka kitea e ia ko nga Ika me te tuunga o nga Tapuae ko te Tinana o Manuruhi kihai i kitea e ia i te putunga oaua ika, me tona mohio tonu i ngaro tonu ki taua wahi tona Tamaiti, kaore hoki nga Tapuae i haere atu ki tetahi wahi ke atu, i muri i tena ka whakamomori a Ruatepupuke ki tona Tamaiti ko tona haerenga tenei ki te mate tonu atu, no tona rerenga atu ki rotoi te Waitai ruku tonu atu ia, i reira ka kite ia ite kainga tangara, a kakite atu ia i tetahi whare e tu anu ko te tinana tonu tenei o Huiteananui, i kiteau atu nei e ia, katahi ia kahaere atu, ka tata a ia, ka rongo ia i te korero o te waha i roto i taua whare Mahara tonu ia he waha tangata ora nei e korero ra, no tona tuunga kite roro o tana whare, ka titiro atu ia kiroto, na e korero ana etahi onga popou o te Pakitara ote whare ra, ki nga Poupou o tetahi Pakitara, ko nga poupou ote Tuarongo e Korero ana ki nga Poupou ote Whatitoka, ara o te Roro katahi ano ia ka titiro ake, ki tona Tamaiti ki a Manuruhi e Whakaongaonga iho ana ki ia runga i te whare, katahi ka ui mai tetahi o nga Poupou o waho o Taua whare kia ia, e haere ana Koe ki whea, ka ki atu ia, e haere ana au ki te rapu i taku Tamaiti katahi ka ki mai taua Poupou ki a ia, ina ke to Tamaiti e iri iho nei, na Tangaroa i mau mai, ka ki atu a Ruatepupuke he aha te take i peneitia taku Tamaiti, katahi ka korero mai aua Poupou ko te take i penei tia ai to Tamaiti, he tapauga nau i te ingoa o tona Paua ko te Whatukura-a-Tangaroa katahi ka ni atu a Ruatepupuke kai whea nga tangata o tenei kainga, ara, o tenei whare ka whakahokia mai e aua Poupou, kai waho kai te Moana, hai aiahi ka hoki mai, katahi a Ruatepupuke ka ki atu hai whea ra au huna ai, katahi ka whakaaturia mai e aua poupou te wahi hei hunanga mona, ka haere hoki a ia ki tana wahi huna ai, i reira ka whakaaro tona ngakau penei, i kino tona Tipuna a Tangaroa kia ia, a me utu ano hoki eia ki te kino, ara ka puta tona mahara penei kia tahuna eia taua whare kite ahi, ara a Huiteananui, kia mate ai etahi onga uri, me nga mokopuna a Tangaroa ki roto, hai utu mo tona Tamaiti mo Manuruhi, i te aiahi ka tae mai te iwi ra. Ka whakatoma ki roto i tona whare, i waenganui po, ka takaro te iwi ra ki ta ratou wahine, ki a Hineteiwaiwa, ka muhe te takaro ka rotua te iwi ra ete moe, katahi ka karanga a Tutapakaurangi, e Hoka he ao, kaore te iwi rae oreore, e toru nga karangatanga penei a Tutapakaurangi, kore rawa te iwi ra e ohooho, katahi kahuri te karanga a Tutapakaurangi e moe e moe ko te po nui ko te po roa, ko te po, a Hinematikotai Kua Korerotia e aua poupou kia Tutapakaurangi ara, e Wheri raua ko Whera, penei te korero aua Poupou kai te huna a Ruatepupuke, a kua nei te iwi nei te mate ai, ara akuanei te tahuna ai te iwi nei ki roto i te whare nei, e Ruatepupuke no te rongonga mai o Ruatepupuke kua kore e korerorero nga waha ote iwi ra, katahi ka tahuna te whare ra e Ruatepupuke ko tona tamaiti, ku a mauria atu eia ki te Whanga, ara te ahua Manu o tona tamaiti o Manuruhi katahi ano ia ka tu atu i waho o te whare ra, me tona patu ano ki tona ringa mau ai tuatahi tonu ka oma mai a Maroro hoatu rawa te patu a Ruatepupuke kihai i pa - muri tonu iho ka oma mai ko Whaitere oma rawa ake, ka pa te patu a Ruatepupuke ki te Pongaihu koia tena e penu na te Pongaihu o te whai engari, kaore i mate i ora tonu muri iho ka oma me iko Patiki. Ka pa ano te patu a Ruatepupuke ki te kanohi ko te take tena e piri ke, na nga korohi o te Patiki i tetahi taha, engari kaore i mate rawa, muri iho ka oma mai ko Wheketoro rere rawa ake ka pa te patu a Ruatepupuke kia ia koia te take e tutangatanga na ona Kawai, no muri iho ko Kokiri he paake tona kakahu me tona Tokotoko ano ka oma mai hoatu rawa te patu a Ruatepupuke kaore i pa-he mea karo ki tona tokotoko, ko tona Paake hanangia ete ahi, me titiro tonu hoki ki te kiri o te kokiri, me tona tokotoko e tu na i runga i tona mahuna, me te Tamure i ora ano i te patu a Ruatepupuke engari i hanangia e te ahi koia te take e wherowhero na te Kiri o te Tamure.

He nui nga iwi i Mate ki roto i taua whare, a ko etahi i ora mai i taua patunga a Ruatepupuke ara ko nga uri o Ikatere. -

A i te mea e kaia ana tenei whare e te ahi. Kua noho puku katoa nga Poupou o tenei whare. Katahi ka hopu nga ringa o Ruatepupuke ki nga poupou i toe i te ahi, ara ki nga Poupou o te Pakitara mani o waho e wha ana Poupou i riro mai ia ia no te apa haangu aua Poupou me tona Tamaiti i mauria mai e ia no te mea i ponana tona whatoro i aua poupou na reira i tupono ai ki nga poupou haangu, mehemea nonga poupou korero aua poupou i riro mai ra ia ia, kai te korero ano inaia nei nga poupou whakairo. -

Ka tae mai ra a Ruatepupuke ki tona kainga raua ko tona Tamaiti me aua Poupou o Huiteananui ka tangi tona iwi ki a ia i runga i te roa o tona ngaro.

A i mau tonu kia Ruatepupuke aua Poupou kaore he whare i mahia e ia, engari ko enei Poupou, i waiho hei tirohanga ma ona uri me ona mokopuna i muri ia ia, i tauira tia ki konei nga whakairo o ia mahi o ia mahi, i rawahi i Hawaiki a i riro mai ano aua Poupou i ona mokopuna ki tenei motu, ara ki Aotearoa nei.

Koia tenei ko te whakapapa kia marama ai nga kai titiro i nga korero o tenei Pukapuka whakapapa.

1. Ko-Rangi.
2. Ko-Tangaroa.
3. Ko-Poutu.
4. Ko-Ruatepupuke.
5. Ko-Manuruhi.
6. Ko-Ruatepukenga.
7. Ko-Ruatewanga.
8. Ko-Ruateatamai.

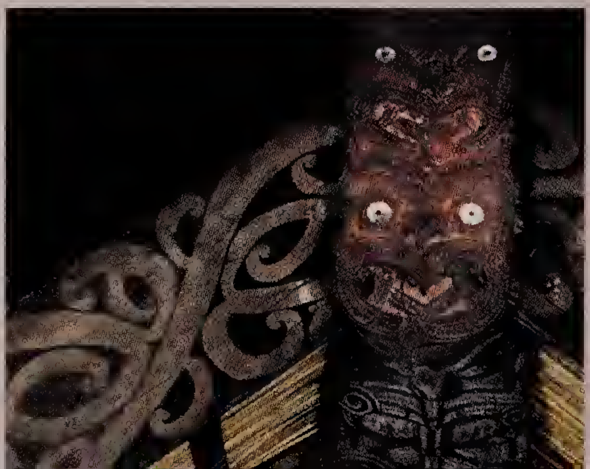
9. Ko-Ruatekukukore.
10. Ko-Ruateparakore.
11. Ko-Ruatehemorere.
12. Ko-Hinehopukia.
13. Ko-Tatuamauwawe.
14. Ko-Pakipaki.
15. Ko-Te Ruruku.
16. Ko-Te Pu.
17. Ko-Te Weu.
18. Ko-Te Morenuku.
19. Ko-Te Morerangi.
20. Ko-Tiekiwaho.
21. Ko-Whakarongowaho.
22. Ko-Whakarongopo.
23. Ko-Kuao.
24. Ko-Te Manawakauhe.
25. Ko-Te Mawakapore.
26. Ko-Te Manawanuiorangi.
27. Ko-Houtina.
28. Ko-Houmaota.
29. Ko-Te Ahutu.
30. Ko-Horotepo.
31. Ko-Maruanuku.
32. Ko-Maruarangi.
33. Ko-Hauwhakaturia.
34. Ko-Whakahotunuku.
35. Ko-Whakahoturangi.
36. Ko-Tua.
37. Ko-Te Marama.
38. Ko-Tataiarorangi.
39. Ko-Te Huapae.
40. Ko-Te Rangihopukia.
41. Ko-Hine Huhuritai.
42. Ko-Manutangirua.
43. Ko-Hingaangaroa.

Ka whanau tenei tangata a Hingaangaroa ka tipu ka pakeke. Ka whakaatutia kia ia aua Poupou whakairo, i riro mai ra ia Ruatepupuke, i muri iho ka ara ia ia tetahi whare ka hoatu eia aua Poupou ki runga i taua whare i tauiratia ki reira nga whakairo o taua whare te manaia me Taowaru ara one te tini noa atu o te Whakairo. Kaoti taua whare ka huaina te ingoa o Hingaangaroa ko te Rawheoro ko tenei whare i tu ki roto o uawa, ara ki Mangaheia ko te tino wahi i tu ai tenei whare, kei Mangakuuku, engari kai roto ano i te Poraka o Mangaheia. Kai reira tonu te papa tuunga o tenai whare.

1. Ko-Hingaangaroa.
2. Ko-Haniti.
3. Ko-Hinetera.
4. Ko-Tutekohi.
5. Ko-Tamatanui.
6. Ko-Te Ruahoroa.
7. Ko-Rakauwhakairi.
8. Ko-Kahumaru.
9. Ko-Whariungarangi.
10. Ko-Tapa.
11. Ko-Tarangaroa.
12. Ko-Te Rangipuakangaahau.
13. Ko-Te Rangiteerehua.
14. Ko-Tamaauahi.
15. Ko-Te Rangikatoiwaho.
16. Ko-Huiwhenua.
17. Ko-Puanga.
18. Ko-Hinetokare.
19. Ko-Harete.
20. Ko-Merekaraka.

Ka puta tenei ko au ko Mokena Romio ke nui nga hakenga iho ia Ruatepupuke ko au katoa te putanga me etahi atu tangata. Kati noa taku whakapapa e whakaatu au ko tenei kua oti nei ko nga iwi, me nga hapu katoa o te Tairawhiti nei, kai runga katoa i tenei Tipuna ia Ruatepupuke.

A kai muri nei, kai oku ra, ka whaka arahia e au te tahi whare ko te tohunga mahi o taku whare whakairo ano hoki. Ko Wiremu Mangapouri ka oti tana whare nei. Ka huaina te ingoa e au ko Ruatepupuke, no te mea he Tipuna hoki tenei noku me titiro hoki ki taku whakapapa, tetahi ko te rironga mai o te whakairo ia ia, no reira ano hoki te tauira o te whakairo e mau nei i runga i nga whare me etahi atu taonga e mahia ana e te tangata Maori, na kia marama nga kai titiro, koia nei te tipuna o matou o nga iwi Maori o te Tairawhiti nei me etahi atu wahi o te motu nei.



Concerning the House Huiteananui

by Mokena Romio (Morgan Romeo)

1. There are many experts who speak about this house and one authority says it had a different name and a different owner.
2. One authority claims that the name of that house was Rangi-pou-turu and he informs us that the owner was Hine-matiko-tai.
3. According to another authority Te Uru-o-manono was the name of that house and Whakatau was the name of the owner.
4. Some tribes of this island say that Hui-te-ana-nui is not the name of the house, nor is it Te Uru-o-manono, but Hitaraiania is the name of Whakatau's house.
5. Our ancestors, including our parents, say Hui-te-ana-nui was, in fact, the name of that house and Tangaroa was the man who owned it. There are many of us who are grandchildren of this ancestor. Our genealogy is shown in a section of this book.

The explanation for this subject concludes.
Concerning a Different Matter

The discourse goes back to Tangaroa. This man, Tangaroa, was a child of Rangi (sky) and Papa (earth). Tangaroa (God of the sea) married Te Heketanga-wainui (The descent of great water) and three children were born: 1. Poutu (High on the meridian); 2. Ikatere (House rafter pattern); and 3. Punga (Anchor). The descendants of Punga were given names: Rehua (Antares), Tutewehiwehi (Awesome charm), Tutewanawana (Fearsome charm). These went to the ocean.

The descendants of Rehua were divided so that some went to the ocean and some remained on the land. Of the descendants who stayed ashore, two lived in freshwater: these were Upokororo [*Prototroctes oxyrhynchus*, freshwater fish] and Matamoe [*Anguilla australis*, eel]. Two lived in the trees: one was the Tui [*Prosthemadera novaeseelandiae*, parson bird], the other was the bellbird, referred to as Korimako [*Anthornis melanura*] by people in other districts. These descendants were separated and Tutewehiwehi and Tutewanawana farewelled the progeny of Rehua, thus:

"Go, oh friends, that women may roast you in fires of bracken fern."

Then the descendants of Rehua called out:

"Go, oh Tu and your friends, that women may heap you up on piles of cooked food!"

Now the descendants of Tutewehiwehi and Tutewanawana are in the sea: the maomao [*Diretmus argenteus*], kahawai [*Arripis trutta*], moki [*Latridopsis ciliaris*], and the aturere [highly prized fish, not identified]. This concludes the settlement of the descendants of this child of Tangaroa, namely Ikatere.

I return now to the other descendants, specifically to Poutu. Poutu begat Ruatepupuke [Hole that swells up]. Ruatepupuke begat Manuruhi [Exhausted bird]. Later, I shall explain the genealogy of this child of Tangaroa.

My discourse goes back again to the house Hui-te-ana-nui. Manuruhi grew up and when matured married. His child Ruatepukenga (Rua, the highly skilled) was born. That child cried for seafood. Then Manuruhi spoke to his father, Ruatepupuke, "This child cries incessantly for seafood. Give me a fish hook so that I can go to the beach and fish at Takawhiti [Toss about], that is, at the seashore at Hawaiki."

Ruatepupuke then said to Manuruhi, "Go to the beach, find a stone and bring it to me."

Manuruhi then went to that beach and he found a stone reddish in colour. When he got back to Ruatepupuke, Ruatepupuke fashioned it and finished it. That stone was fashioned into the likeness of a fish, just like a Kahawai lure. Ruatepupuke named it "The Prized Stone of Tangaroa." Then Ruatepupuke said to Manuruhi, "Don't think of going by yourself to the beach to fish with this hook, but both of us will go so that I can take one fish to the gods and they can eat the Breath of the Monster to neutralize it. Only then can you go alone."

Manuruhi took heed of his father's word. Some man challenged him to keep going to fish but Tangaroa had already heard that [the] fishhook had been given his name. Manuruhi got to the beach and used the fishhook in the water. As soon as it got into the water a fish was caught. It was like this afterwards. Then Tangaroa looked at what was happening. He thought, by and by the children of Ikatere will disappear. Tangaroa then thought, "I have but this one grandchild. The many that I have will be all lost [caught] by him. Alas, nevermind I will punish the one, Manuruhi." Then was Manuruhi fetched and taken by Tangaroa. The human likeness of Manuruhi was removed. He was given the appearance of a bird, taken from one of the children of Rehua, that is, his body was given the form of a tui.

Ruatepupuke heard that his child had gone to kill fish at that beach at Takawhiti. The thought that came to Ruatepupuke was as follows: perhaps his child will bring a fish for him to carry to the sacred place. After waiting a long time he went in search of Manuruhi. When he reached the villages he asked the people there, "Did you see Manuruhi here?" The people there replied, "We did not see."

Then Ruatepupuke wept for his child and he went searching at that beach at Takawhiti. He found the fish and the footprints. He did not find the body of Manuruhi at the place of appearance of those fish but he knew his child disappeared at that place because the footprints did not go to some other place. After that Ruatepupuke languished for his child. This is when he went to his death. When he rushed into the water he dived down deeply and there saw a human village and he saw a house standing there. This was the body of Huiteananui that he saw. Then he approached it and heard the words of the mouth from inside that house. Straight away he thought they were the voices of live men speaking. When he stood in the porch he peered inside. Now some of the house posts of the wall of the house were talking to house posts on another wall. The house posts of the back wall were talking to the house posts near the door, that is, of the porch. Then he looked up to his child Manuruhi who was glaring at him from above the house. Then one of the house posts outside that house asked, "Where are you going?"

He said, "I am searching for my child." Then that house post said, "Here is your child hanging above. Tangaroa brought him here." Ruatepupuke asked, "Why was my child treated so?" Then those house posts spoke, "The reason why your child was treated this way is because you named his fish hook "The Prized Stone of Tangaroa." Then Ruatepupuke asked, "Where are the people of this village, that is, of this house?"

Those house posts replied, "Outside in the ocean. They will return late in the afternoon."

Then Ruatepupuke said, "Where shall I hide?"

Then a hiding place was shown him by the house posts. He went into that place and hid and while there he thought his ancestor Tangaroa had treated him badly and he should treat him accordingly. He thought he should set fire to the house, Huiteananui, so that some of the descendants of and grandchildren of Tangaroa would perish inside, to avenge his child, Manuruhi. In the late afternoon those people arrived. They entered the house at midnight and those people began to flirt with their woman, Hineteiwaiwa (Hine of the Nine Moons). When they finished their games those people were overcome by sleep.

Then Tutapakaurangi called, "Oh Hoka [Red Cod], it is daylight!" The people did not stir. Tutapakaurangi called three times this way but the people would not wake up. Then Tutapakaurangi changed his call, "Sleep! Sleep! It is the great night, the long night, the night of Hine-matikotai [Daughter-descended-from-the-tide]!"

The house posts, that is, Wheri [Weri-root, rootlet, centipede] and Whera [Spread out], had told Tutapakaurangi thus: "Ruatepupuke is hiding. This group of people is likely to perish; that is Ruatepupuke is likely to set fire to them inside the house."

When Ruatepupuke sensed that the mouths of that group no longer spoke he set fire to the house. He had taken his child away to await him, that is, he took the bird likeness of his child, Manuruhi. Then he stood outside the house with his patu [club] in his hand. First Maroro [Flying Fish] ran out towards him. Ruatepupuke swung his patu but it did not strike. Soon afterwards Whaitere [Sting-a-ray] came running and as he ran he was struck on the nose by Ruatepupuke's club. That is why the stingray has a squashed nose. He was not killed but remained alive. Afterwards out ran Patiki [Flounder]. Ruatepupuke's club struck him in the eye. That is why the eyes of the flounder cling to one side. However, he was not killed outright. Afetrwards, out ran Wheketoro [Octopus] and as he raced out the club of Ruatepupuke struck him, hence the reason why his tentacles hang loosely. Next came Kokiri [*Catherines convexirostris*, Leather-jacket fish] with his rain-cape and walking stick. As he raced out Ruatepupuke delivered a blow with his club but he missed because it was deflected by the walking stick. His cape was incinerated by the fire. You should look at the [glow of the] skin of the Kokiri and his walking stick protruding from the top of his head. The Tamure [*Pagrosomus auratus*, snapper] also escaped the club of Ruatepupuke but he was incinerated by the fire, hence the red on the skin of the snapper.

A large group perished in that house while others escaped the slaughter of Ruatepupuke; specifically the descendants of Ikatere. As this house was aflame, its house posts became silent. Then Ruatepupuke took hold of the house posts that survived the fire with his hands, that is, of the house posts on the left wall outside. There were four such house posts which he rescued. They came from the silent [speechless] group and he brought them and his child. It was because he grabbed hurriedly at those house posts that he happened to get the silent ones. Had he rescued the talking house posts, carved house posts would still be talking today.

Ruatepupuke and his child and the house posts of Huiteananui arrived at his home and his tribe wept over him because he had been a long time away. Ruatepupuke kept the house posts. He did not build a house but kept them for his descendants and grandchildren to admire. Subsequent carvings were patterned on these from Hawaiki. His grandchildren brought the house posts to this land, New Zealand.

I give a genealogy now to make things clearer to the readers of this essay. [See pp. 41-42.]

This man, Hingaangaroa, was born, grew, and matured. The houseposts brought by Ruatepupuke were shown to him. Later, he erected a house and attached the houseposts to it. Preserved in that house were the models of the manaia [spirit form], taowaru [raised notch] and many other patterns. When that house was completed Hingaangaroa named it Rawheoro [Slow Sun or Rumbling Day]. This house stood at Tolaga Bay, that is, at Mangaheia. The specific place where this house stood was at Mangakuuku but it is within the boundaries of the Mangaheia Block. The foundation of this house is still there.

[The generations from Hingaangaroa to Merekaraka are listed.]

Then I, Mokena Romio (Morgan Romeo) appear. There are many lines of descent from Ruatepupuke. I represent all the branches and so do some other people. My genealogical explanations above are sufficient. The tribes of the East Coast are all associated with this ancestor, Ruatepupuke.

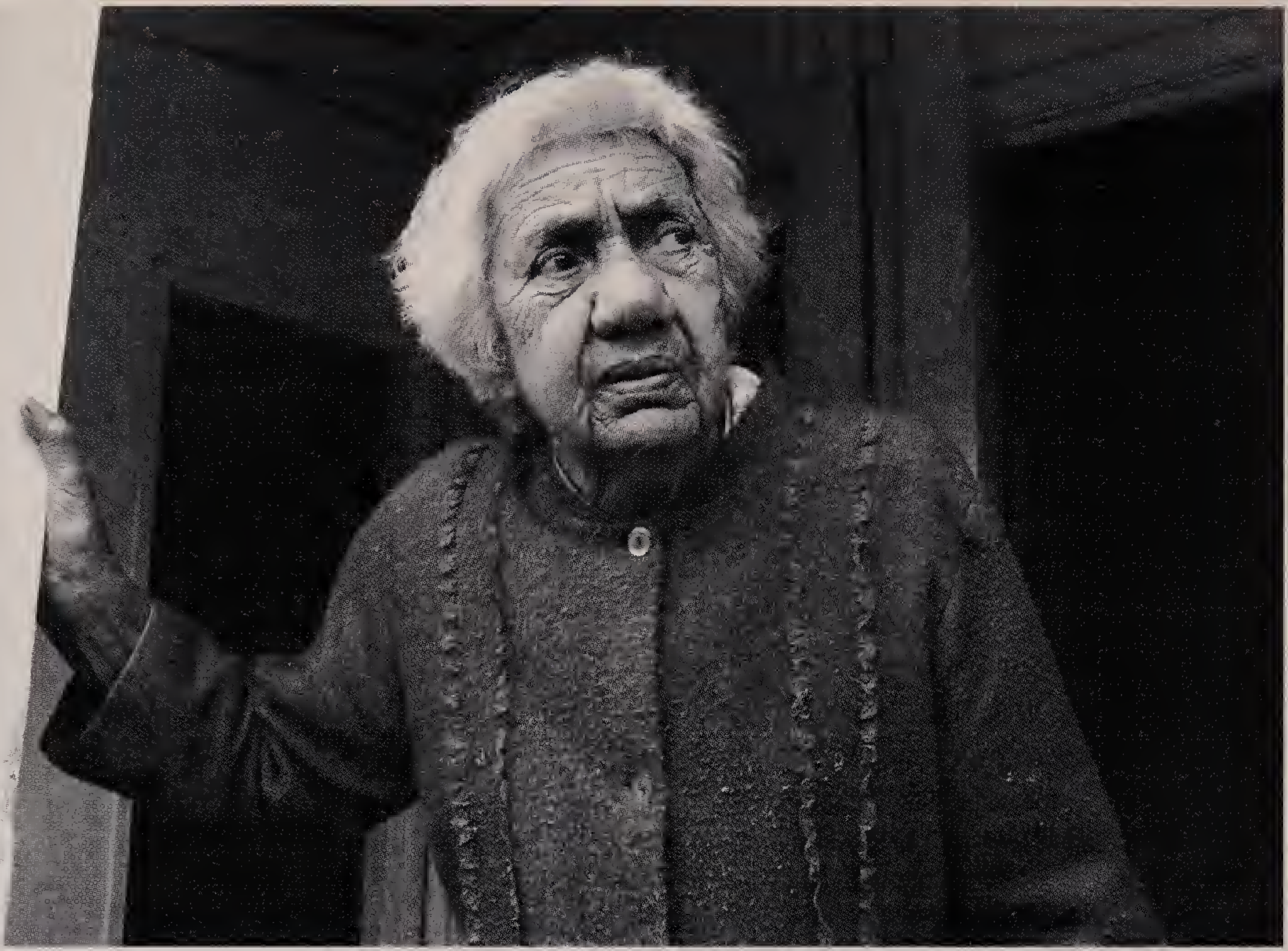
In the future, during my lifetime, I shall erect a house. The expert builders of my carved house will be Wiremu Mangapouri. When that house is completed I shall give it the name, Ruatepupuke, because this is an ancestor of mine (see my genealogy). Another reason is the acquisition of carving by him from which came the carving patterns now seen on houses and on other objects made by the Maori. Readers should be clear that this is our ancestor of the tribes of the East Coast and of some other places in this land.

Kaumatua
Portraits of the Elders

Photographs by Jill Carlyle

Tangi Collins

Tangi has lived in Gisborne and Tokomaru Bay most of her life. Although she can't remember too much about Ruatepupuke II, she does remember the name Babbington associated with this house and with two other former meeting houses named Maui and Rerekohu. She says that although they were poor and times were hard they had one another and the beach for kai (seafood). She remembers how they used to lay out food in front of meeting houses and eat there.



Bessie Burns

Bessie enjoyed playing field hockey in her childhood along with many other girls from Tokomaru Bay. She recalls that the Maori language was spoken even by the Europeans there in her time and that English was regarded as a secondary language. Nevertheless, she recalls being hit for speaking Maori while attending the native schools. She remembers that fifteen men went from Tokomaru Bay to fight in World War I and how they gathered on the marae for the poroporoaki (farewells). Not many of them returned.

Kino Ward

Kino has spent all her life in Tokomaru Bay. Her grandfather, Hone Paputene (John Babbington), was a hotelier and the younger brother of Mokena Romio. Some of her fondest memories are of her school days making kites and playing games like knuckle bones. She remembers having gardens at school and how she looked forward to working them. Although she remembers Mokena Romio as a very quiet man who had already retired when she was very young, she recalls him talking about Ruatepupuke II. She says: It's a wonderful thing that the house is still there. Kei reira manaakitia ai ("to be looked after over there").

Ben Rikirangi Pewhairangi

Ben has been involved in the arts and crafts for many years since learning the art of tukutuku weaving from Pine Taiapa, *a master carver, when he was* 17 *years old. He has been the mainstay at many hui (gatherings), preparing the food and organizing all the work that needs to be done behind the scenes. Like his tipuna (ancestors) before him, he emphasizes:* Ma mua ka tika a muri. Ma muri ka tika a mua *("If all is right at the front [of the meeting house] all is right at the back, and vice versa"). He is very proud to have worked on the restoration of* Ruatepupuke II, *about which he says: "They are very lucky and proud to have such a worthy building. It's a gift that you'll never get anywhere else in the world."*

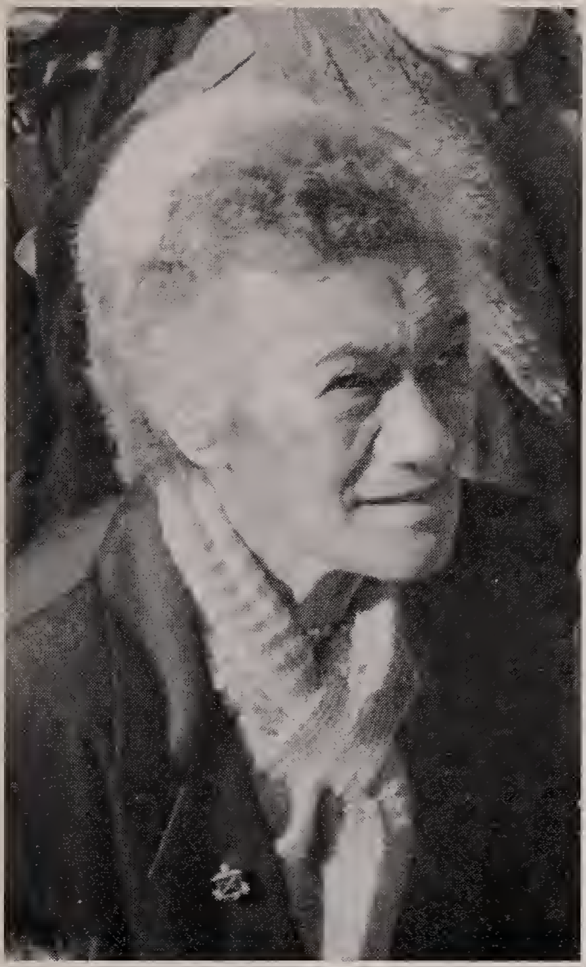
FESTIVAL OF PACIFIC ARTS
RAROTONGA, COOK ISLANDS
RAROTONGA, COOK IS
RAROTONG

Phil (Piripi) Aspinall

Phil can remember the end of the stage-coach era when wagons were common and passenger boats came to Tokomaru Bay every week. The marae were used regularly and every Sunday church services and discussions were held on them. The Maori people, he says, should teach their children the Maori language so that the Maori culture and heritage are not lost. About Ruatepupuke II in Chicago, he says: "We are preserving a most unique house, one of the most unique houses in Aotearoa. Sadly, it's not in New Zealand; but gladly, it's being preserved at a place where it can be looked after and will not deteriorate."

Hine Babbington

Hine belongs to the Te Whanau-a-Ruataupare and Te Aotawarirangi families of Tokomaru Bay and was married to Oliver Babbington, a grandson of George Babbington and Mere Karaka Tiratapu. She has fond memories of her childhood growing up at Tokomaru Bay where everyone spoke Maori and shared what they had with each other. About Ruatepupuke II being in Chicago she says: E pai. Engari, kia mau tonu te Maoritanga kaua e tukuna kia whakapakehangia ("It is good. But the Maori integrity must be maintained and not compromised").

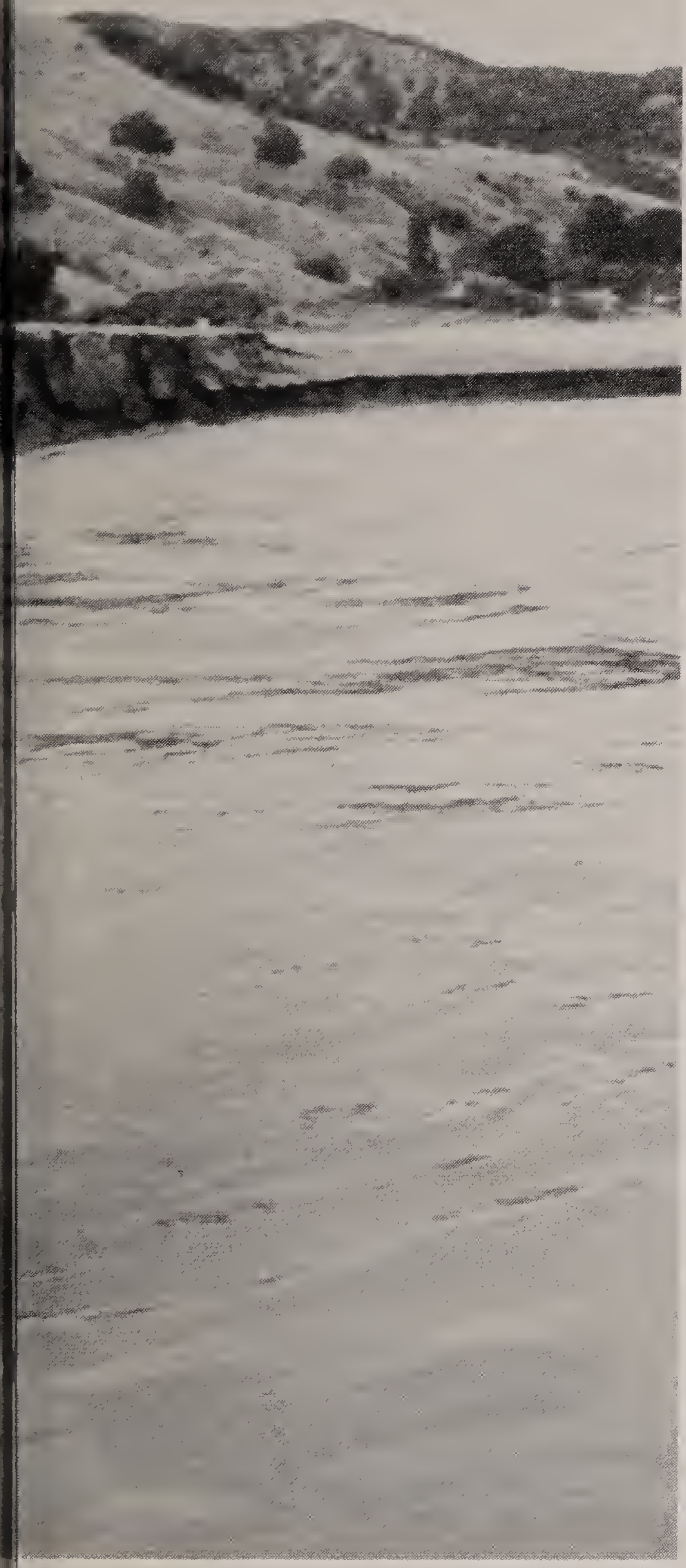


Nan Matahiki

Though she has lived through many events and changes at Tokomaru Bay, the teachings of her ancestors remain vivid in her memory and Nan is adamant that these teachings must be passed on to future generations. She recalls being taught to prepare the marae for visitors and how, as a child, she was told to titiro and whakarongo (watch and listen). She supports the Kohanga Reo (Language Nest) movement, and believes the Maori must hold on to their language and culture. Nan helped welcome the thousands of visitors who came to the opening of the meeting house Te Hono ki Rarotonga (Ruatepupuke III) at Tokomaru Bay in 1934. She recalls vividly the excitement and energy of that occasion.

Iranui Haig

Iranui (Ada) *Haig saw* Ruatepupuke II *for the first time when she traveled to* Chicago *in* 1986 *for the* "Te Maori" *exhibition at* The Field Museum. *She and another kaumatua, the late* Tai Pewhairangi, *wept and lamented when they saw their ancestral meeting house so far from home.* Mrs. Haig *belongs to* Te Whanau-a-Ruataupare, Te Tai Rawhiti, Ngati Porou. *She strongly believes that the* Maori *people must hold on to their language and heritage; as an ardent supporter of the* Kohanga Reo (Language Nest) *movement in* New Zealand, *she regularly attends many hui to discuss these important topics.* About Ruatepupuke II *in* Chicago *she says:* Te nuinga o nga whatu kei te titiro e te ao ("The many eyes of the house will be seen by the world").



A Glossary of Maori Words

Note: Maori words can be both singular and plural, e.g.: the plural of Maori is Maori, not Maoris.

amo, upright board at the lower end of a *maihi* on the front of a meeting house

Aotearoa, Maori name for New Zealand

apai, front wall of a house

aroha, love, caring for others

epa, wall post at the end of a house

hapu, extended family, subtribe, local section of a large tribal group

hariru, shake hands

Hawaiki, homeland of the Maori in eastern Polynesia

heke, rafter of a house

hongi, act of pressing noses in greeting

hui, a meeting or gathering for a particular reason

Huiteananui, "Assembly of the Great Cave," name of Tangaroa's meeting house

kai karanga, person giving the call of welcome on behalf of the tangata whenua

kai whakautu, person who is returning the call of the kai karanga on behalf of the visitors

kainga, a village, an unfortified place of residence; derived from ka, be lighted; hence a place where a fire has burnt

kakaho, toetoe reeds, *pae kakaho*, skirting boards around the walls of a house

karanga, call of welcome on to a marae

karanga whakautu, call in response to the *karanga*

kaumatua, old man or woman, respected elder

kawa, protocol, formalities

kete, basket

kiekie, forest climbing plant (*Freycinetia baueriana* banksii)

koha, present, gift, donation

kohanga reo, "language nest," infant nurseries and preschools where children are taught Maoritanga and the Maori language

kopu, womb

korero, talk, speech, discussion, story

koru, folded, coiled, looped; a bulb-ended design motif

korupe, lintel

koruru, carved mask or figure at the gable of a house

kowhaiwhai, painted designs on the heke and other parts of a house

kuwaha, mouth; entrance, gateway, doorway

mahau, porch, verandah

maihi, facing boards (bargeboard) on the gable of a house

mana, power, control, authority, influence, pride, prestige

manawa, heart

mangopare, hammerhead shark

manuhiri, *manuwhiri*, visitor, guest

maoritanga, explanation, meaning; Maoritanga, things reflecting and expressing the values and thoughts of Maori people

marae, gathering place, enclosed

area of land where a meeting house and other facilities are located
marae atea, the open ceremonial ground directly in front of a meeting house
matapihi, window
mauri, *mauri ora*, spiritual power, life principle or force, energy; a talisman or material symbol of the life force
mere, a fighting club used in hand-to-hand combat
New Zealand, English name for Aotearoa
paepae, threshold bordering the porch of a house
Pakeha, foreigner; New Zealand European
pakitara, side wall of a house
Papatuanuku, Mother Earth
pare, lintel over the door of a house
paua, New Zealand abalone (*Haliotis species*)
pihanga, window; board closing a window
pitau, fern frond
pounamu, greenstone, nephrite jade
poupou, side post of a house
poutahu, *poutahuhu*, post at the end of a house supporting the ridgepole
poutokomanawa, center post supporting the ridgepole of a house
poutuaroa, poutuarongo, post at the back of a house supporting the ridgepole
Ranginui, Sky Father
raparapa, lower, projecting end of a maihi (facing board) on the gable of a house
Rongo, Rongomatane, god of peace
roro, brains; front end of a whare on the inside or outside
tahu, *tahuhu*, *tauhu*, ridgepole of a house
take, cause, reason
Tane, god of the forests
Tangaroa, god of the sea
tangata, human being; *tangata whenua*, "people of the land," the owners of a *marae*, home people
tangi, weep, utter a plaintive cry; *tangihanga*, mourning ceremonies
taonga, property; a treasure item; taonga tuku iho, heirlooms, prized possessions
tapu, sacred, under religious restriction, set apart
tara, side wall of a house
tatau, doorway, the door
tikanga Maori, Maori way of doing things
tipuna, ancestor
toetoe, a tall, feathery grass found mainly near coasts, swamps, and streams (*Cortaderia toetoe*)
totara, light-weight wood from a tree that may be found in forests throughout Aotearoa (*Podocarpus totara*)
tu, stand, be erect; *turanga*, circumstance, time, etc. of standing; *waewae*, leg, foot; *turangawaewae*, "footstool," a place to stand in the world
tuarongo, back wall of the interior of a *whare*
tukutuku, woven ornamental side panels of a house
Tumatauenga, god of war
waewae, leg, foot
wahine, woman
waiata, song
wairua, spirit, spiritual, spirituality
whaikorero, formal speech-making
whaitoka, *whatitoka*, doorway, front part of a house
whakatangata whenua, ceremonial formalities making visitors *tangata whenua* for the duration of their visit to the *marae*
whakautu, to reply, to make a response
whakawae, carved side jambs of a doorway
whanau, family
whare, house, hut, shed, habitation
whare kai, dining facility
wharepuni, sleeping house
whare whakairo, carved meeting house
whariki, floor mat; anything spread on the ground or on a floor
wheke, *heke*, rafter of a house
whenua, ground; land, country; placenta, afterbirth

Suggestions for Further Reading

Tikanga Whakaaro. Key Concepts in Maori Culture by Cleve Barlow (Oxford University Press, Auckland, 1991).

The Prehistory of New Zealand by Janet Davidson (Longman Paul, Auckland, 1984).

Maori: A Photographic and Social History by Michael King (Heinemann Publishers, Auckland, 1983).

Te Maori: Maori Art from New Zealand Collections edited by Sidney Moko Mead (Harry N. Abrams, New York, 1984).

Te Marae. A Guide to Customs & Protocol by Hiwi and Pat Tauroa (Heinemann Reed, Auckland, 1986).

Project Staff

Staff members of The Field Museum who made Ruatepupuke II possible:

Catherine Anderson
Craig Atkinson
Carolyn Blackmon
Mary Ann Bloom
Annette Bolton
Bennet Bronson
Mark Cohen
Ron Dorfman
Richard Duggan
William Grewe-Mullins
Chris Gross
Arapata Tamati Hakiwai
Hugh Hamill
Sheryl Heidenreich
Hinemoa Hilliard
Lynn Hobbs
Janet Kamien
Anita Keller
Mijong Kim
Janice Klein
Patrice Kuechler
Dean Langworthy
David Layman
James S. Lowers
Roger Machin
Scott Matera
Tom Moon
Hone Ngata
Erin O'Donnell
Mike Paha
Rodger Patience
Phyllis Rabineau
Norm Radtke
Elizabeth Riggle
Dorothy Roder
Catherine Saliba
Catherine Sease
Don Skinner
Michael Spock
John Terrell
Madelyn Thompson
Henry Tucker
Trig Waller
John Weinstein
Willard White
Gina Williams
Suzanna Zubiate
Willard L. Boyd, President

RUATEPUPUKE
A Maori Meeting House

Contributors

Ruatepupuke: A Maori Meeting House was reconstructed with the endorsement and assistance of the Maori people of Tokomaru Bay, New Zealand

Major funding for the reconstruction was provided by Ameritech Foundation.

The following museums made generous loans of Maori taonga to complete the meeting house:
Peabody & Essex Museum, Salem, Massachusetts
Auckland Institute and Museum, Auckland, New Zealand
Museum of New Zealand, Te Papa Tongarewa, Wellington, New Zealand

Additional funding and support was received from the following donors, whose generosity we recognize with deepest gratitude:

Air Design Systems, Inc.
Mr. and Mrs. James Ballard
Butler Manufacturing Foundation
Mr. and Mrs. Donald Cameron
Chapple Corporation
Ms. Jane Connolly
Mr. John Cook
Davis Fire Protection, Inc.
Exposition Carpet
Lucy F. Fairbank
Mary and Bruce Feay
Forbes Inc.
Friends of Ruatepupuke II
Getty, White and Mason
Ms. Rebecca Gilson
Misty and Lewis Gruber
Mr. John MacDonald
New Zealand Consulate, Chicago
Ms. Dagmara Nyman, R.N.
Mrs. Gilbert Osgood
Mary F. O'Shea
Mr. and Mrs. Jerome Schultz
Te Waka Toi: South Pacific and Maori Arts Council
Harry Weese Associates

The Friends of Ruatepupuke

Mr. and Mrs. James Ballard
Mr. and Mrs. Donald Cameron
Ms. Jane Connolly
Mr. John Cook
Ms. Lucy Fairbank
Mr. and Mrs. Bruce Feay
Mrs. Rebecca Gilson
Misty and Lewis Gruber
Mr. James P. Littlejohn
Mr. John M. MacDonald
Dagmara Nyman, R.N.
Ms. Frances L. Osgood
Ms. Florence O'Shea

Ruatepupuke

A Maori Meeting House

The story of a house and its two families: the Maori community of Tokomaru Bay, New Zealand, and the staff and members of The Field Museum in Chicago. Ruatepupuke II is the most significant outpost of Maori culture in the Americas; its renovation and rededication are the result of unprecedented collaboration between a major museum and the people whose treasures it holds in trust.

The Field Museum
Exploring
The Earth And Its
People

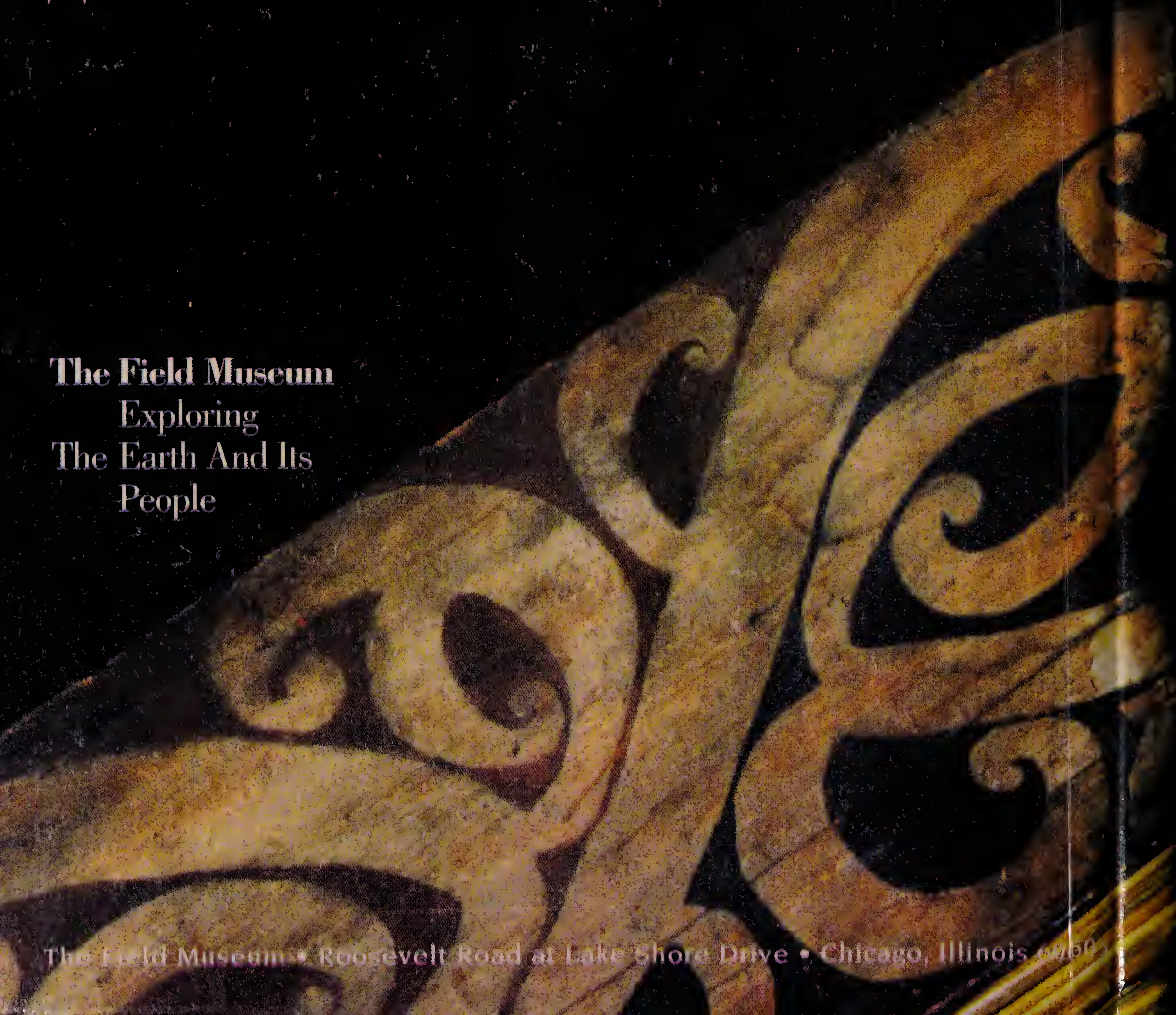
The Field Museum • Roosevelt Road at Lake Shore Drive • Chicago, Illinois 60605

GRIMM
BOOK BINDERY, INC.
SINCE 1854
6880 GISHOLT DRIVE
MADISON, WISCONSIN 53713
PHONE (608) 221-4443

Ruatepupuke

A Maori Meeting House

The story of a house and its two families: the Maori community of Tokomaru Bay, New Zealand, and the staff and members of The Field Museum in Chicago. Ruatepupuke II is the most significant outpost of Maori culture in the Americas; its renovation and rededication are the result of unprecedented collaboration between a major museum and the people whose treasures it holds in trust.



The Field Museum
Exploring
The Earth And Its
People

The Field Museum • Roosevelt Road at Lake Shore Drive • Chicago, Illinois 6060